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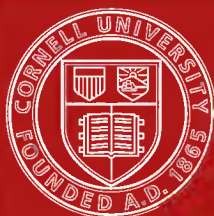
**The comedy of Mucedorus.**



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TO  
PROFESSOR KARL ELZE, PH. D.

THIS EDITION OF 'MUCEDORUS'  
IS INSCRIBED  
IN TOKEN OF THEIR HIGH ESTEEM AND  
SINCERE GRATITUDE

BY  
THE EDITORS.







# INTRODUCTION.







THE earliest known edition of the comedy of Mucedorus was published in 1598, with the title: A Most pleasant Comedie of Mucedorus the kings sonne of Valentia and Amadine the king's daughter of Arragon, with the merie conceites of Mouse. Newly set foorth, as it hath bin sundrie times plaide in the honorable Cittie of London. Very delectable and full of mirth. London Printed for William Jones, dwelling at Holborne conduit, at the signe of the Gunne. 1598. 4<sup>o</sup> (QA). As appears from the words *newly set foorth*, the *Editio Princeps* of the play has been lost and we must now consider the edition of 1598 as such. A second edition, mentioned by Dyce<sup>1)</sup>, was issued in 1606 (QB); it bears the same title as QA, of which it seems to have been a mere reprint. In the beginning of the reign of king James I, several additions were made to the play, and it was published again in 1609 (QC) and in 1610 (QD), the latter edition being entitled: A Most pleasant Comedie of Mucedorus the kings sonne of Valentia, and Amadine the kings daughter of Aragon. With the merry conceites of Mouse. Amplified with new additions, as it was acted before the king's Maiestie at White-hall on Shroue-Sunday night. By his Highnes Seruants vsually playing at the Globe. Very delectable, and full of conceited Mirth. Imprinted at London for William Jones, dwelling neare Holborne Conduit, at the signe of the Gunne. 1610. 4<sup>o</sup>.

The scenes added in these editions are: 1. The Prologue. — 2. The dialogue between Mucedorus and Anselmo (I, 1). — 3. The soliloquy of Mouse (I, 2). — 4. The scene in which Anselmo com-

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<sup>1)</sup> The Works of Beaumont and Fletcher, The Knight of the Burning Pestle. Note to the Induction.



municates to the distressed king of Valentia the reason of the clandestine departure of his son (IV, 1). — 5. The last scene of the play was amplified in QC by the introduction of the king of Valentia with his train just at the moment, when the king of Arragon has bestowed the hand of his daughter Amadine on Mucedorus. The introduction of the king of Valentia and of Anselmo who do not appear in the two earliest editions, at the same time made it necessary to raise the original number of eight actors (in QA) to ten (in QC). — 6. The epilogue, from l. 14, has been altered.

From this altered form of the epilogue, we learn the occasion on which the new scenes were added. 'A comedy', says the late R. Simpson<sup>2</sup>), 'by some poet unaccustomed to write for the company, had been acted at the Globe, and afterwards at court before the king himself. It was full of dark sentences for which the actors were delated to the magistrate, to their great danger. And on occasion of their being admitted to act again at court, they presented the old, inoffensive Mucedorus as their peace-offering, with an elaborate excuse for their error.' (Epilogue ll. 15—77.) R. Simpson then goes on to enumerate several plays of a scandalous character which were performed at the Globe between the publication of Mucedorus in 1606 and the issue of the edition of 1610; it is however difficult to say which of them had given the offence alluded to in the epilogue.

From the very beginning, the comedy of Mucedorus, probably on account of 'the merry conceits of Mouse', seems to have been highly popular. An allusion to this effect is found in Beaumont and Fletcher's drama: *The Knight of the Burning Pestle*, first acted in 1611, in the Induction of which the wife of a citizen says with regard to her husband's apprentice: 'Nay, gentlemen, he hath play'd before, my husband says, Mucedorus, before the wardens of our company'. — Another proof of the great popularity which, for more than half a century, our play enjoyed, consists in the great number of editions still extant. Not even the period during which the theatres were closed, and in which so many old plays sank into oblivion, deprived the comedy of Mucedorus of the esteem in which it was held by the play-going public; for in

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<sup>2</sup>) Pseudo-Shaksperian Dramas. In: *The Academy*, Apr. 29, 1876, p. 401.



1663, it was performed at Witney in Oxfordshire<sup>3</sup>); and what is still more surprising, at a time when the French taste had already completely taken hold of the English stage, in the same year in which the first playwright of the Restoration — Sir William Davenant — died, a new edition of our play was published (1668). The editions issued between 1610 and 1668 are the following: 1613 (QE), 1615 (QF), 1619 (QG), 1621 (QH), 1629 (QI), 1634 (QK), 1639 (QL), 1668 (QM). — Qq EFGIKLM are enumerated by Halliwell<sup>4</sup>); QH is contained in a miscellaneous volume belonging to the Municipal Library of Dantzic and bearing the press-mark: *Comœdiae Anglicanae XVII. F. 5. q.* Professor Elze, who thinks this copy to be unique, had a transcript made of it in 1859, which has been mentioned by Professor Delius in the Introduction to his edition of our play: and the only two English critics that refer to the edition of 1621 — R. Simpson and Professor Ward<sup>5</sup>) — probably owe their knowledge of it to that introduction.

Of these twelve old editions only QH has been accessible to us in the original, whilst Qq ACDM have become known to us either through reprints or collations.

QA forms the basis of the reprint of our play in Dodsley's *Select Collection of Old English Plays*, ed. by W. Carew Hazlitt (vol. VII, London 1874). Throughout the play, Mr. Hazlitt has modernized the old spelling, now and then he has corrected an evident blunder of QA, not however without regularly giving the reading of the Ed. Pr. in a note, so that with the aid of his edition the reader is able to reconstrue the text of QA. In the arrangement of the lines, in particular, he has not deviated from QA, giving as prose several passages which without doubt are to be

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<sup>3</sup>) On that occasion, some persons lost their lives by an unfortunate accident, a catastrophe which was made the subject of a pamphlet by an Oxfordshire clergyman under the title: *Tragi-Comœdia*. Being a brief relation of the strange and wonderful hand of God, discovered at Witney in the Comedy acted February the third, where there were some slaine, many hurt, and several other remarkable passages. See Collier, *Annals of the Stage*, II, 118 seq.

<sup>4</sup>) *Dictionary of Old English Plays*.

<sup>5</sup>) *A History of English Dramatic Literature*. London 1875. I, 458 seq. Professor Ward erroneously states that the 'new additions' only consisted of the Prologue, and of the opening and concluding dialogue between Comedy and Envy, and that these scenes were first published in the edition of 1621.



read as verse, and not choosing, when printing verse, to restore the regular blank verse in cases where it was easy to do so. Not content, however, only to give the text of QA, he has taken the pains to collate it with QD, from which he has derived the passages not contained in QA.

QC has lately been reprinted for subscribers by Mr. J. Payne Collier, who has likewise modernized the old spelling, and, beside a short introductory notice in which he claims one of the scenes first printed in QC (IV, 1) for Shakespeare, has added a few notes and conjectures; as for the rest, Mr. Collier has made no attempt to restore that form of the old play which originally it must have borne, even if penned by the humblest of all Elizabethan playwrights.

As to QH Professor Elze has not only with great liberality lent us his transcript, but has also most kindly procured the original from Dantzic for our inspection. After having once more compared the transcript with the original, we think we are allowed to consider it to be as faithful as can be. The title of QH differs from that of QD only in the imprint (London, Printed for John Wright, and are to be sold at his shop without Newgate at the signe of the Bible).

Professor Delius, to whom we owe the first German edition of our play<sup>6)</sup>, has formed his text from QM, the title of which agrees with that of QD except in the imprint, which runs as follows: London, Printed by C. O. for Francis Coles, and are to be sold at his shop in Winestreet near Hatton-garden 1668. In his introduction, Professor Delius discusses the hypothesis of Tieck on the authorship of our play and gives a survey of the different editions, as far as he knew them. As for the text of the play, he has compared QM with the transcript of Professor Elze, giving some of the variations as well as some conjectures of his own and of Professor Elze's on pp. XII—XIV; substantially, however, his edition may be considered as a reprint of the last quarto edition of 1668.

As there can be no doubt that QA is superior to all subsequent editions, we have followed it as closely as possible, adopting

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<sup>6)</sup> Pseudo-Shaksperesche Dramen. Herausgegeben von Nicolaus Delius. Viertes Heft: Mucedorus. Elberfeld 1874.



the reading of the other Qq only in cases where the text of QA is obviously corrupt. For brevity's sake, we quote Mr. Hazlitt's reprint as A, Mr. Collier's reprint as C, Professor Delius' edition as M, and the Qq of 1610 and 1621 as D and H. In most cases we have deemed it sufficient in the notes only to indicate the readings of those Qq which differ from that to which we have given the preference.

The corrupted text and the deficient versification of our play have, in part, been restored by Professor Wagner<sup>7)</sup> and Professor Elze<sup>8)</sup>. As a number of the emendations proposed by these learned gentlemen seem to be incontestable, we have not hesitated to prefer them to the readings of the Qq, particularly in cases in which the latter are not in unison with one another; such conjectures, however, as seemed to be of a more doubtful character, have been embodied in the notes. In the notes we have also given some suggestions with which Professor Elze and some of our friends have privately favoured us. For those emendations, lastly, which have been given without an author's name, we are answerable ourselves.

The question as to the author of our play has been repeatedly discussed; but as cogent arguments are absolutely wanting, it is not likely ever to be brought to a satisfactory close. Among the different hypotheses put forth both in England and Germany, we are able to distinguish three principal groups. There are, or to speak more correctly, there were some critics who attributed the whole of the play to no meaner poet than to Shakespeare; others, particularly English scholars, think it not improbable that the scenes added in the edition of 1609, were written by Shakespeare, whilst a third group of critics hold that the great English poet had nothing at all to do with our comedy, but that some other of the Elizabethan dramatists — Lodge, Greene, or Peele — composed it in the beginning of his dramatical career.

The principal advocate of the first hypothesis was the German poet Tieck. Highly meritorious as his efforts were to make his countrymen acquainted with the works of the great English bard,

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<sup>7)</sup> Shakespeare-Jahrbuch XI, 59—70: Ueber und zu Mucedorus.

<sup>8)</sup> Shakespeare-Jahrbuch XIII, 45—91: Noten und Conjecturen. We have enjoyed the advantage of using a separate impression of these Notes; the volume itself will only be published some weeks hence.



yet it is well known that, guided by nothing but his own individual taste, he attributed to Shakespeare a number of plays which certainly were not written by him. To these plays belongs the comedy of Mucedorus. In the second part of Tieck's novel: *Dichterleben*, Shakespeare is made to confess to the Earl of Southampton that, when still at Stratford, he wrote the singular play of Mucedorus, and that after the lapse of many years when he chanced to be present at a performance of it, he was struck with astonishment to see the long-forgotten comedy meet with great applause<sup>9</sup>). Setting aside the poetical frame of this passage, we may, with Professor Delius, infer two facts from it, firstly that Tieck believed Shakespeare to have been the author of the play, and then, that he did not think it quite worthless. Turning to the external evidence which may have led Tieck to that supposition, we know that none of the old editions gives on its title Shakespeare as the author of the play; nor is any allusion to that effect to be found in contemporary writers. The only fact that speaks in favour of Tieck's hypothesis, is the circumstance of a volume having existed in the library of K. Charles II, containing Mucedorus together with the comedies of *The Merry Devil of Edmonton* and *Fair Em*, which was labelled *Shakespeare, Vol. I.*<sup>10</sup>). It is not likely that the book-binder should have given the volume this inscription on his own authority: on the contrary, we may suppose that he was instructed to do so by the original owner of the book. But we are entirely ignorant, who that owner was and whether he did not attribute the three plays to Shakespeare merely on the same ground on which many other plays have been ascribed to him, viz. because they had been represented at the Globe. That, moreover, Shakespeare was not generally considered as the author of the three comedies, becomes evident from the fact that the editors of the third Folio of Shakespeare's works, although ad-

<sup>9</sup>) It forms a singular contrast to the intimate knowledge which Tieck evidently possessed of our play, that Schlegel in his *Lectures on Dramatic Art* (II, 2, 240, German edition of 1809) is obliged to own that he never saw this comedy and therefore feels unable to pronounce an opinion of it.

<sup>10</sup>) This volume afterwards passed to the British Museum, where it has been broken up to allow the plays to be separately bound. Malone's *Shakespeare* by Boswell (1821) II, 682. Simpson, *School of Shakspeare* II, 339 and 404. According to Simpson, *Transactions of the New Shakspeare Society* 1875—6, p. 157 the label was *Shakespeare, Vol. II.*



mitting seven plays not contained in Ff AB included in it neither *The Merry Devil of Edmonton*, nor *Fair Em*, nor lastly *Mucedorus*. In short, the external evidence pointing to Shakespeare as the author of our play, can hardly be turned to account.

Tieck has omitted to give some internal evidence speaking in favour of Shakespeare; and it seems in fact to be difficult to find a single passage in the play that bears the stamp of Shakespeare's genius. On the contrary, there is one criterion which, in our opinion, is of sufficient moment to prove that our play was not written by Shakespeare, and this is the striking predilection which the author of our play shows for alliteration. Some of the most prominent alliterative passages are:

I, 3. Prying from place to place to find his prey,  
Prolonging &c.

I, 4. But hard, yea hapless, is that wretch's chance,  
Luckless his lot, and caitiff-like accurst,  
At whose proceedings fortune ever frowns.

ib. A trusty friend is tried in time of need.

ib. In harmful heart to harbour hatred long.

ib. A merry man a merry master makes.

II, 2. Tremelio, ah, trusty Tremelio!

ib. Whose doom will be thy death as thou deserv'st.

II, 3. Who fights with me and doth not die the death?

III, 1. Pour forth your complaints, and wail a while with me  
And thou bright sun, my comfort in the cold.

ib. Ye wholesome herbs and, ye sweet-smelling savours.

III, 2. a fair broad-branched beach.

III, 3. Should such a shepherd, such a simple swain.

ib. My present promise to perform.

ib. Now glut thy greedy guts.

ib. Ay, woman, wilt thou live i 'th' woods with me?

IV, 3. In time of yore, when men like brutish beasts  
Did lead their lives in loathsome cells and woods,  
And wholly gave themselves to witless will,  
A rude unruly rout, then man to man became  
A present prey: then might prevailed,  
The weakest went to wall &c.

IV, 5. In such a cruel cut-throat's company.

ib. And will do still as long as life shall last.



These instances will be sufficient to show that in almost all the scenes, at least in the original play before it was amplified, alliterative lines are to be met with. Now, alliteration is a figure of speech of which Shakespeare never made use, except once in *Love's Labour's Lost* IV, 2 (in the well-known lines, beginning:

The preylful princess pierc'd and prick'd a pretty pleasing pricket) in order to characterize and ridicule his Holofernes. If therefore now-a-days there should be critics bold enough to assert Shakespeare to have been the author of our play, this grammatical test would of itself, we think, suffice to refute them.

The second of the above mentioned theories seems to boast of more supporters than the one just discussed: two English critics, at least, ascribe the scenes first published in QC to Shakespeare. These critics are the late R. Simpson, who on different occasions<sup>11)</sup> turned his attention to our play, and Mr. Collier who takes IV, 1 to have been Shakespeare's contribution.<sup>12)</sup> Indeed every reader, however cursorily examining our play, must be struck with the different tone and style of these scenes. Professor Wagner<sup>13)</sup>, although not acquainted with the different editions, points out IV, 1 as the only scene in which the diction rises above the usual triviality and becomes somewhat more graceful and elegant. He might have added that also the latter part of the Epilogue is written in a more racy and vigorous style than the rest. Besides, alliteration is very rarely, if at all, to be met with in the new scenes.<sup>14)</sup> If, on the other side, it is true that also in these scenes the passages in which sense and metre are deficient, are by no means wanting, we must bear in mind that, in all probability, this is rather the fault of the old editors, than that of the author. Mr. Hazlitt, therefore, is wrong when saying<sup>15)</sup>: 'Whether the

<sup>11)</sup> School of Shakspeare II, 404 seqq. — The Academy April 29, 1876, p. 401 seq. — Transactions of the New Shakspeare Society 1875—6, pp. 157—160.

<sup>12)</sup> Mr. Collier is mistaken in stating in the Introductory Notice to his edition of *Mucedorus*, that IV, 1 is the only scene not contained in QA.

<sup>13)</sup> Shakespeare - Jahrbuch XI, 61.

<sup>14)</sup> The following passages in I, 1: But faith plant firmer; ib. My resolution brooks no battery; ib. breed a blemish; ib. lock thy lips — are hardly to be considered as instances of alliteration.

<sup>15)</sup> In a short note on the titles of the two old copies which he used in preparing his edition.



additions and corrections were the work of the original writer, or of some one else is uncertain; but it does not appear improbable that they were the author's.' On the contrary, it is certain that the author of the original play did not add the scenes in question; whether, however, we are entitled to consider them as Shakespeare's is a question which is to be considered apart.

R. Simpson (School of Shakspeare II, 404) says: 'The old play is too bad to be Shakespeare's, unless it was written in his very earliest days, yet the additions in the edition of 1610 have in them a ring quite consistent with Shakespeare's authorship, who, too good an artist to patch cloth of frieze with cloth of gold, yet could hardly help showing a fibre of his golden vein in anything that he scribbled.' R. Simpson expresses himself in a similar way in the Transactions of the New Shakspeare Society and in the Academy. Although he owns in the latter paper that the additions, though far superior to the old play, yet 'bear no internal evidence of being Shakespeare's', and that 'there might have been many poets attached to the Globe in 1605—10 capable of this and much better', yet on the same occasion he gives us the reasons which seem to him to 'add some slight weight to the tradition that Shakespeare was the author of those scenes.' He does not think it impossible that Shakespeare was the head-manager of the King's Company at the time when the offence alluded to was given to the court, and that therefore it naturally devolved on him to extricate the players from their difficulty. 'It must be confessed that the *molestation of the ashes* in l. 2 is like the *molestation of the unchafed flood* in Othello II, 1, and that the use of the word *sight* has a Shakespearian twang.' To these arguments may be fitly added the one brought forward by Mr. Collier. As has already been mentioned, he supposes only IV, 1 to have been added to the old play, which scene on account of its diction and more particularly on account of the use of the word *extolment* (which besides the passage in question only occurs in Hamlet IV, 2) he thinks to have been contributed by Shakespeare. These arguments would, even if advanced in a greater number, be far from proving Shakespeare's authorship; besides if we are not mistaken, there is a difference to be recognised in the use of the word *molestation* in Othello and Mucedorus. The passages referred to are:



For do but stand upon the foaming shore  
 The chidden billow seems to pelt the clouds,  
 The wind-shaked surge with high and monstrous mane  
 Seems to cast water on the burning bear,  
 And quench the guards of the ever-fixed pole:  
 I never did like molestation view  
 On the enchafed flood.

OTHELLO II, I.

Mirth to a soul disturbed is embers turned  
 Which sudden gleam with molestation.

MUCEDORUS IV, I.

The expression which to R. Simpson seemed to have a Shakespearian twang is contained in the following line:

But sooner lose their sight for it.

The earliest known edition (1609), however, that contains this line, instead of *sight* reads *light*, which has also been independently conjectured by Professor Elze. Both Mr. Simpson and Mr. Collier confine their remarks to IV, 1: but, if it be assumed that Shakespeare added this scene, it must also be assumed that he wrote I, 1 and 2, as well as the conclusions of the play and of the epilogue. In these scenes, however, no critic has as yet discovered a spark of Shakespeare's genius. On the contrary Mr. Collier expressly says: 'All other portions of the drama [with the exception of IV, 1] are clearly by an inferior hand and in a much humbler and comparatively barbarous style'; also Mr. R. Simpson has not been able to point out lines in I, 1 and 2 and in the conclusion of the play as being not unworthy of the great poet. We have remarked indeed that the diction in the latter part of the epilogue is different from that of the rest of the play, but it rather calls to mind the inflation of style so frequently to be met with in the works of the precursors of Shakespeare. Moreover, there is one point in the versification of our play which speaks against Shakespeare's authorship. Both authors — he who composed the old play, as well as he who added the new scenes — had a predilection for rhyme. According to Abbott, Shakespearian Grammar § 515, Shakespeare made use of rhyme only in two cases, viz. as an effective termination at the end of the scene, and as a conventional means to mark an aside. In our play, however, rhyme frequently occurs, also in the middle of a scene, without any reason for its use being discernible.

L.L.L. full of rhyme



Considering all this, we must confess that there is just as little evidence, either external or internal, for Shakespeare's authorship of the scenes first added in QC, as for Tieck's hypothesis that he composed the whole of the play.

The same must be said of the other suggestions as to the author of our play. As all of them lack evidence, and are nothing but mere guesses, it will be sufficient briefly to enumerate them.

Malone thinks Robert Greene to have been the author of our play. He says<sup>16</sup>): 'Chettle, in a miscellaneous piece, consisting of prose and verse, entitled *England's Mourning Garment* &c. (1603) shadows Marlowe the poet under the name of Musæus; because he had translated the poem of Hero and Leander, attributed to Musæus; and Robert Greene, under the name of Musidore, doubtless from his having been the author of *Mucedorus*, a play, which has been absurdly attributed to Shakspeare'. Al. Dyce, in his edition of the works of Robert Greene, does not mention the passage just quoted. Simpson (Transactions of the New Shakspeare Society) says: 'The poet Mucidore addressed by Chettle in *England's Mourning Garment* is either Thomas Lodge or Robert Greene.' Von Friesen<sup>17</sup>) lastly, induced by the frequent use of alliteration, does not think it unlikely that George Peele was the author of our play.

Quite as uncertain as the author of our play, is the date of its composition. The only means by which we are enabled to make a guess at this date consists in the examination both of the verse and of the use which the author has made of the interspersed prose. The clown, as might be expected, speaks in prose throughout the play; and also the other characters when talking to him, generally prefer prose to verse; verses addressed to the clown are very rare. Collen, the Councillor, converses with him in prose in II, 1; in verse in V, 1. The messenger that was to be represented by the same actor as Collen, indiscriminately uses verse and prose in his discourse with the clown (III, 1). It may be added that in the Qq passages which are to be read as prose, are repeatedly printed as verse.

With the exception of the scenes in which the clown, Collen,

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<sup>16</sup>) Malone, *Life of William Shakspeare* in *Malone's Shakspeare* by Boswell (1821) II, 251 note.

<sup>17</sup>) *Shakspeare-Jahrbuch* X, 371.



and the messenger appear, our play has been written in blank-verse. As the blank-verse is quite regular in a number of scenes, particularly in the monologues, we may suppose that where the metre is spoiled, it is not the fault of the author. In many passages, therefore, in which QA prints prose or irregular verse, we have after the example, and very often with the aid of the notes and conjectures, published by Professors Wagner and Elze, tried to restore the blank-verse; as, on the other side, however, the poet apparently did not scruple frequently to admit lines of four or six accents, we have as a rule not attempted to reduce such lines to regular metre, although, as the notes will show, in many cases it would have been easy to do so.

As has been mentioned, both authors agree in their predilection for rhyme; in another point, however, their versification differs: viz. in the admission of double endings which are much more frequent in the additions than in the original play; the latter contains only 23 double endings, whereas in the additions their number amounts to 17. If to this we add the frequent use made of alliteration, we shall hardly be wrong in concluding that our play had been in existence several years before the Ed. Pr. (1598) was published.

The division of our play into acts and scenes which we have introduced, is not to be found in either old or modern editions and we must therefore ask the reader's indulgence if it should not in all points find his approval. In the first act, Mucedorus, in the disguise of a shepherd, leaves his father's court, and, on his arrival in Arragon, saves Amadine by killing the bear. In the second act he dispatches Tremelio who, instigated by Segasto, tries to murder him; Segasto accuses him of murder, but the king pardons that offence, and recompenses Mucedorus for having saved the life of his daughter. On a sudden, however, he changes his mind, and we learn in the third act that Mucedorus is banished from the court. Amadine resolves to follow her lover, but misses him at the appointed place and falls into the hands of Bremono, a wild man. Mucedorus, in the new disguise of a hermit, kills Bremono and sets her free, and immediately after both are discovered by the clown and Segasto, to the latter of whom Mucedorus reveals his princely birth. The fifth act contains the reconciliation of all parties. Although it is true that the last act



is far shorter than the preceding ones, yet as the fourth act must needs contain Bremono's death, and as Segasto meets Amadine and Mucedorus at the same place where the latter has killed Bremono, it seems impossible to begin the fifth act at an earlier scene. Moreover, it should be observed that it seems to speak in favour of our division, that, according to it, the fourth act, like all the preceding ones, concludes with a scene in which the clown plays a prominent part.

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**MUCEDORUS.**







## THE PROLOGUE.

Most sacred Majesty, whose great deserts  
 Thy subject England, nay, the world admires:  
 Which heaven grant still increase! O, may your praise  
 Multiplying with your hours, your fame still raise!  
 Embrace your council: love with faith them guide, 5  
 That both, as one, bench by each other's side.  
 So may your life pass on, and run so even,  
 That your firm zeal plant you a throne in heaven,  
 Where smiling angels shall your guardians be  
 From blemish'd traitors, stain'd with perjury. 10  
 And as the night's inferior to the day,  
 So be all earthly regions to your sway!  
 Be as the sun to day, the day to night,  
 For from your beams Europe shall borrow light.  
 Mirth drown your bosom, fair delight your mind, 15  
 And may our pastime your contentment find.

*[Exit Prologue.]*

THE PROLOGUE. First in C. — 1. The whole prologue being written in versé, also the first two lines ought to form a couplet. Coll. proposes to read either *desires* in l. 1, or *asserts* in l. 2. — 4. *Multiplying*, cp. Abbott, Shakespearian Grammar s. 468. — 6. C *both, as one, bench*; D *both at one bench*; H *as one bench, by*; M *both as one bench by*. — CD *each other's*; HM *the other's*. — 8. CDH *throne*; M *place*.



## DRAMATIS PERSONÆ.

ADROSTUS, king of Arragon. <sup>a)</sup>		<i>The King of Valentia.</i>	
SEGASTO	} <i>Noblemen of</i>	MUCEDORUS, <i>the Prince of Valentia.</i>	
RUMBELO <sup>b)</sup>		ANSELMO, <i>his friend.</i>	
COLLEN, a Councillor. <sup>c)</sup>		RODERIGO	} <i>Noblemen of</i>
TREMELIO, a Captain.		BORACHIUS <sup>d)</sup>	
MOUSE, the Clown.		BREMO, a wild Man.	
<i>Noblemen, Councillors.</i>			
<i>A Messenger, a Boy.</i>			
AMADINE, the king of Arragon's daughter.			
ARIENA, her Maid.			
<i>An old Woman.</i>			
<i>Comedy.</i>			
<i>Envy.</i>			

DRAMATIS PERSONÆ. In A the number of performers is limited to eight, among whom the parts are distributed in the following manner: *The King and ROMBELO; MUCEDORUS, the Prince of Valencia; AMADINE, the King's Daughter of Arragon; SEGASTO, a Nobleman; ENVY, TREMELIO, a Captain, BREMO, a wild man; COMEDY, A BOY, AN OLD WOMAN, ARIENA, Amadine's Maid; COLLEN, a Councillor, A MESSENGER; MOUSE, the Clown.* — The characters of the *King of Valentia* and *Anselmo* have been added in CHM, where, accordingly, ten actors are required. — a. The name of *Adroustus* occurs II, 1; AH *Adroustus*; CM *Adrastus*. — b. A, p. 202 *Rombelo*, p. 244 *Rumbelo*; C *Rombolo*; H *Romelo, Rumbelo*; M, p. 2 *Romelio*, p. 42 *Rumbelo*. — c. AC *Collen*; HM *Collin*. — d. The name of *Borachius* is omitted in the *Dramatis Personæ* of the old copies; but it occurs in the stage-directions IV, 1, where CD have *Borachius*, HM *Barachius*, and V, 1, where C has *Borachius*, D *Barcheus*, H *Baracheus*, and M *Brachius*.

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## INDUCTION.

*Enter COMEDY, joyfully, with a Garland of Bays on her head.*

Why so; thus do I hope to please:  
 Music revives, and mirth is tolerable;  
 Comedy, play thy part and please;  
 Make merry them that come to joy with thee.  
 Joy then, good gentles; I hope to make you laugh. 5  
 Sound forth Bellona's silver-tuned strings;  
 Time fits us well, the day and place is ours.

*Enter ENVY, his arms naked, besmeared with blood.*

*Envy.* Nay, stay, you minion, stay; there lies a block!  
 What, all on mirth? I'll interrupt your tale,  
 And mix your music with a tragic end. 10

*Com.* What monstrous ugly hag is this,  
 That dares control the pleasures of our will?  
 Vaunt, churlish cur, besmear'd with gory blood,  
 That seemst to check the blossoms of delight,  
 And stifle the sound of sweet Bellona's breath; 15  
 Blush, monster, blush, and post away with shame,  
 That seekest disturbance of a goddess' deeds.

*Envy.* Post hence thyself, thou counterchecking trull;  
 I will possess this habit, spite of thee,  
 And gain the glory of thy wished sport. 20

INDUCTION. 1. EL., thinking the Induction to have begun with a regular blank verse, proposes: *Why, even so.* — 3. Supposing *Come* to have dropped before *Comedy*, we should have a regular octosyllabic. — Coll. conjectures: *play thy part with ease.* — 6. *Bellona*, cp. EL.'s Notes. — 7. *C are ours.* — 8. *A Nay, stay, minion; there; C Stay, stay; minion there; HM Nay, stay minion, stay, there; you* added by EL. — 14. *A blossoms; CHM blossom.* — 15. *AH stifle; C stiffe; M still.* — 17. *HM name; Wag. proposes fame.* — 20. *HM this wished.* — *Qq port; El. sport.*



I'll thunder music shall appal the nymphs,  
 And make them shiver their clattering strings,  
 Flying for succour to their dankish caves.

*Sound Drums within, and cry, Stab, Stab*

- Hark, hearken, thou shalt hear a noise  
 25 Shall fill the air with shrilling sound,  
 And thunder music to the gods above:  
 Mars shall himself reach down  
 A peerless crown upon brave Envy's head,  
 And raise his rival with a lasting fame.  
 30 In this brave music Envy takes delight,  
 Where I may see them wallow in their blood,  
 And spurn at arms and legs quite shivered off,  
 And hear the cries of many thousands slain.  
 How lik'st thou this, my trull? 't is sport alone for me!  
 35 *Com.* Vaunt, bloody cur, nurs'd up with tiger's sap,  
 That so dost seek to quail a woman's mind!  
 Comedy's mild, gentle, willing for to please,  
 And seeks to gain the love of all estates,  
 Delights in mirth, mix'd all with lovely tales,  
 40 And bringeth things with treble joy to pass.  
 Thou bloody, envious 'sdainer of men's joys,  
 Whose name is fraught with bloody stratagems,  
 Delights in nothing but in spoil and death,  
 Where thou may'st trample in their lukewarm blood,

21. HM *appale*. — 22. Wag. *shiver in their*. — 23. Qq *Danish*; El. and Coll. *dankish*. — 24. *Hark* added by Wag. — HM *hear noise*. — 25. AC *with a shrilling*. — 27. AC *breathe*; LM *breath*; Wag. *reach*. — 29. AHM *chival*; C *cheval*; Wag. *rival*. 'Even Mars acknowledges the merits of his rival Envy by presenting him with a crown.' Wag. — 31. Qq *them wallow*. As there is no antecedent to which *them* might refer, it would perhaps be better to read *men*; cp., however, l. 65. — 32. Qq *To spurn*. — 33. A *cry*. — A *thousand*. — 34. A *this*; CHM *'tis*. — 35. A *tigers*'. — 36. C *does*; HM *That so dost quail*. — 37. Qq *Comedy is mild*. — 39. Qq *delighting*; Wag. *delights*. — 41. Qq *disdainer*; as to *'sdainer*, cp. Marlowe, King Edward II. p. 216 (ed. by Dyce, London 1870): *Why, youngling, 'sdain'st thou so of Mortimer?* See Abbott s. 460. — El. thinks *bloody* to have intruded by mistake from the following line. — 43. AHM *delights*; C *delightst*. Cp. Abbott s. 340. — 44. C *on their lukewarm*.



And grasp their hearts within thy cursed paws. 45  
 Yet veil thy mind; revenge thou not on me;  
 A silly woman begs it at thy hands.  
 Give me the leave to utter out my play;  
 Forbear this place; I humbly crave thee, hence!  
 And mix not death 'mongst pleasing comedies, 50  
 That treat nought else but pleasure and delight.  
 If any spark of human rests in thee,  
 Forbear; begone; tender the suit of me.

*Envy.* Why, so I will; forbearance shall be such,  
 As treble death shall cross thee with despite, 55  
 And make thee mourn, where most thou joy'st,  
 Turning thy mirth into a deadly dole,  
 Whirling thy measures with a peal of death,  
 And drench thy metres in a sea of blood.  
 This will I do; thus shall I bear with thee; 60  
 And more, to vex thee with a deeper spite,  
 I will with threats of blood begin thy play,  
 Favouring thee with envy and with hate.

*Com.* Then, ugly monster, do thy worst,  
 I will defend them in despite of thee: 65  
 And though thou think'st with tragic fumes  
 To brave my play unto my deep disgrace,  
 I force it not, I scorn what thou canst do;  
 I'll grace it so, thyself shall it confess,  
 From tragic stuff to be a pleasant comedy. 70

*Envy.* Why then, Comedy, send now thy actors forth,  
 And I will cross the first steps of their tread,  
 Making them fear the very dart of death.

46. CHM *thee not*. — 48. M *Give me leave*; Wag. *give me but leave*.  
 — 49. HM *thee hence*. — 51. HM *treats*. — 52. H *humane*. As to *spark*  
*of human* cp. Shakespeare's Sonnets 68, 3: *Before these bastard signs of fair*  
*were born*. See Abbott s. 5. — AHM *rests*; C *rest*. — 58. Qq *pleasures*;  
 El. *measures*. — 59. Qq *methods*; El. *metres*. — 60. M *Thus will*. —  
 61. A *And, more to*. — 62. HM *the play*. — 65. *them* has no antecedent  
 to which it refers; cp. l. 31. — 66. Wag. supposes *thy* to have dropped  
 before *tragic*; the verse is, however, to be considered as an octosyllabic; cp.  
 ll. 24, 25, 64. — 67. A *brave*; C *prave*; HM *prove*. — M *great disgrace*.  
 — 68. C *I force thee not*. — 71. Qq *Why then, Comedy, send thy actors*  
*forth*; cp. l. 77. — 72. HM *step*. — HM *trade*.



*Com.* And I'll defend them maugre all thy spite.

- 75 So, ugly fiend, farewell, till time shall serve,  
That we may meet to parley for the best.

*Envy.* Content, Comedy, I will go spread my branch,  
And scattered blossoms from mine envious tree  
Shall prove two monsters, spoiling of thy joys.

[*Exeunt.*

## A C T I.

### SCENE I.

*Sound.* Enter MUCEDORUS and ANSELMO his friend..

*Muce.* Anselmo!

*Ansel.* My lord and friend.

*Muce.* True, my Anselmo, both thy lord and friend —

- Ansel.* Whose dear affections bosom with my heart,  
5 And keep their domination in one orb,  
Whence ne'er disloyalty shall root it forth,  
But faith plant firmer in your choice respect.

*Muce.* Much blame were mine, if I should other deem,  
Nor can coy Fortune contrary allow.

- 10 But, my Anselmo, loth I am to say,  
I must estrange that friendship;  
Misconstrue not, 't is from the realm, not thee:  
Though lands part bodies, hearts keep company.  
Thou know'st that I imparted often have

- 15 Private relations with my royal sire,  
Had as concerning beauteous Amadine,  
Rich Arragon's bright jewel, whose face (some say)  
That blooming lilies never shone so gay,

76. C *parle*. — 77. Qq *I'll*. — 78. M *my*. — 79. Qq *their*; Del. *thy*.  
— Qq *Exit*.

SCENE I. Omitted in A. — 3. CD give ll. 3—5 to Mucedorus, ll. 6—7 to Anselmo. — In HM l. 3 is omitted, ll. 2, 4, 5, 6, and 7 are given to Anselmo. — 9. C *coy Fancy*. — 10. C *am I*. — 10—11. Printed as one line in HM. — 11. H *I must estrange that friendship*; M *enlarge that friendship*; Wag. proposes *estrange my friendship*; El. completes the verse by adding *for a while*. — 12. C *misconster*. — 16. Wag.'s emendation *Such as for Had as* would require the change of *concerning* into *concerned*.



Excelling, not excell'd; yet lest report  
Does mangle verity, boasting of what is not, 20  
Wing'd with desire, thither I'll straight repair,  
And be my fortunes, as my thoughts are, fair!

*Ansel.* Will you forsake Valentia, leave the court,  
Absent you from the eye of sovereignty?  
Do not, sweet prince, adventure on that task, 25  
Since danger lurks each where; be won from it!

*Muce.* Desist dissuasion,  
My resolution brooks no battery.  
Therefore, if thou retain thy wonted form,  
Assist what I intend. 30

*Ansel.* Your miss will breed a blemish in the court,  
And throw a frosty dew upon that beard,  
Whose front Valentia stoops to.

*Muce.* If thou my welfare tender, then no more;  
Let love's strong magic charm thy trivial phrase, 35  
Wasted as vainly as to gripe the sun.  
Augment not then more answers; lock thy lips,  
Unless thy wisdom suit me with disguise,  
According to my purpose.

*Ansel.* That action craves no counsel, 40  
Since what you rightly are, will more command,  
Than best usurped shape.

*Muce.* Thou still art opposite in disposition;  
A more obscure servile habiliment  
Beseems this enterprise. 45

*Ansel.* Then like a Florentine or mountebank!

*Muce.* 'Tis much too tedious; I dislike thy judgment,  
My mind is grafted on an humbler stock.

*Ansel.* Within my closet there does hang a cassock,  
Though base the weed is, 'twas a shepherd's once, 50

19. *M less.* — 20. *C mangle virtue.* — The substitution of *truth* for *verity*, suggested by *El.*, would restore the metre. — 36. *to gripe the sun*, cp. Spenser, *The Shepherd's Calendar*, *Ecl. VII*: *to strive to touch a star*; and Nares' *Gl. s.* *To cast beyond the moon.* — 47. *C 'Tis too much tedious.* — 48. *H a humbler.* — 49. *Qq does there.* — 50. *C The weed is covert, 't was.* — *once* added by *Wag.* — *El.* proposes: *Though base the weed is, for it was a shepherd's.*



✓ Which I presented in Lord Julio's masque.

*Muce.* That, my Anselmo, and none else but that,  
Mask Mucedorus from the vulgar view.

That habit suits my mind; fetch me that weed.

[*Exit* ANSELMO.

- 55 Better than kings have not disdain'd that state,  
And much inferior, to obtain their mate.

*Re-enter* ANSELMO *with a Shepherd's coat, which he gives*  
*to* MUCEDORUS.

*Muce.* So!

Let our respect command thy secrecy,  
And let us take at once a brief farewell;

- 60 Delay to lovers is a second hell.

[*Exit* MUCEDORUS.

*Ansel.* Prosperity forerun thee; awkward chance  
Never be neighbour to thy wishes' venture;  
Content and Fame advance thee; ever thrive,  
And glory thy mortality survive!

[*Exit* ANSELMO.

## SCENE II.

*Enter* MOUSE *with a bottle of hay.*

- Mouse.* O, horrible, terrible! Was ever poor gentleman so  
scar'd out of his seven senses? A bear? Nay, sure it cannot  
be a bear, but some devil in a bear's doublet; for a bear  
could never have had that agility to have frightened me. Well,  
5 I'll see my father hanged before I'll serve his horse any more.  
Well, I'll carry home my bottle of hay, and for once make  
my father's horse turn Puritan, and observe fasting-days, for  
he gets not a bit. But soft! this way she followed me;  
therefore I'll take the other path, and because I'll be sure to

56. HM *Enter Anselmo with a shepherd's coat.* — 57—59. Thus altered  
by El. Qq: *So let our respect command thy secrecy | At once a brief fare*  
*well.* — 62. C *wish's.*

SCENE II. Omitted in A,



have an eye on her, I will shake hands with some foolish 10  
creditor, and make every step backward.

*[As he goes backwards, the Bear comes in, and he tumbles  
over her, and runs away, and leaves his bottle of hay  
behind him.]*

## SCENE III.

*Enter SEGASTO running, and AMADINE after him, being  
pursued with a bear.*

*Seg.* O, fly, madam, fly, or else we are but dead!

*Ama.* Help, sweet Segasto, help, or else I die!

*Seg.* Alas, madam! there is no way but flight;

Then haste, and save your self. *[SEGASTO runs away.]*

*Ama.* Why, then I die; ah! help me in distress! 5

*Enter MUCEDORUS, like a Shepherd, with a sword  
drawn, and a Bear's head in his hand.*

*Muce.* Stay, lady, stay; and be no more dismay'd.  
That cruel beast, most merciless and fell,  
Which hath bereaved thousands of their lives,  
Affrighted many with his hard pursuits,  
Prying from place to place to find his prey, 10  
Prolonging thus his life by others' death,  
His carcass now lies headless, void of breath.

*Ama.* That foul, deformed monster, is he dead?

*Muce.* Assure yourself thereof — behold his head;  
Which, if it please you, lady, to accept, 15

10. C on her; D on him (l. 8 she followed; in the stage-direction over her); HM to her. — CDH take; M shake.

SCENE III. 1. *Madam*, used as a monosyllable; it is different in l. 3. — El. proposes either to place *O* in a separate line, or to read: *O, fly, madam, fly, else we are but dead!* — 2. Qq: *Help, Segasto, help, help, sweet Segasto, or else I die.* El. suggests: *Help, help! help, sweet Segasto, or I die;* or *Segasto, help! help, sweet Segasto, or I die.* — 4. C *haste to save.* — In AHM the stage-direction is placed after l. 2. — 8. Omitted in M. — H *That has bereaved.* — 9. Qq *pursues.*



With willing heart I yield it to your majesty.

*Ama.* Thanks, worthy shepherd, thanks a thousand times;

This gift, assure thyself, contents me more

Than greatest bounty of a mighty prince,

20 Although he were the monarch of the world.

*Muce.* Most gracious goddess, more than mortal wight —

Your heavenly hue of right imports no less —

Most glad am I, in that it was my chance

To undertake this enterprise in hand,

25 Which doth so greatly glad your princely mind.

*Ama.* No goddess, shepherd, but a mortal wight,

A mortal wight distressed as thou seest:

My father here is King of Arragon,

I, Amadine, his only daughter am,

30 And after him sole heir unto the crown.

And now, whereas it is my father's will,

To marry me unto Segasto, one,

Whose wealth through's father's former usury

Is known to be no less than wonderful,

35 We both of custom oftentimes did use,

Leaving the court, to walk within the fields

For recreation, specially in spring,

In that it yields great store of rare delights;

And, passing farther than our wonted walks,

40 Scarce ent'red were within these luckless woods,

But right before us down a steep-fall hill

A monstrous ugly bear did hie him fast

To meet us both — I faint to tell the rest.

Good shepherd, but suppose the ghastly looks,

16. Mucedorus, as Wag. observes, does not yet know that Amadine is a king's daughter; Wag., therefore, proposes *to your hands*; it might, perhaps, be simpler to read *to your grace*. — The tautological expression *which* (l. 15) — *it* (l. 16) would be avoided by the change of *it* to *unto*. — 25. *My princely*. — 31. Qq: *Now whereas it is my father's will*; And added by Wag.; El. proposes either to pronounce *whereas* as a trisyllable, or to read *my dear father's*. — 33. CHM begin the line with *one*, which in A is the last word of l. 32. Cp. IV, 2, 26. — Qq *through father's*; El. *through's*. — 37. Qq: *especially*; Wag. *specially*. — ACHM *especially the spring*; D *especially in the spring*; El. (Del. p. XII) *in spring*. — 39. CHM *further*. — 40. HM omit *were*. — 41-43. The same lines occur II, 4, 32-35.



The hideous fears, the hundred thousand woes, 45  
Which at this instant Amadine sustained.

*Muce.* Yet, worthy princess, let thy sorrow cease,  
And let this sight your former joys revive.

*Ama.* Believe me, shepherd, so it doth, no less.

*Muce.* Long may they last unto your heart's content. 50  
But tell me, lady, what's become of him,  
Segasto call'd, what is become of him?

*Ama.* I know not, I; that know the powers divine;  
But God grant this, that sweet Segasto live!

*Muce.* Yet was hard-hearted he, in such a case, 55  
So cowardly to save himself by flight,  
And leave so brave a princess to the spoil.

*Ama.* Well, shepherd, for thy worthy valour tried,  
Endangering thyself to set me free,  
Unrecompensed, sure, thou shalt not be. 60  
In court thy courage shall be plainly known;  
Throughout the kingdom will I spread thy name,  
To thy renown and never-dying fame;  
And that thy courage may be better known,  
Bear thou the head of this most monstrous beast 65  
In open sight to every courtier's view.  
So will the king, my father, thee reward:  
Come, let's away and guard me to the court.

*Muce.* With all my heart. [Exeunt.

#### SCENE IV.

*Enter SEGASTO solus.*

*Seg.* When heaps of harms do hover over head,  
'Tis time as then, some say, to look about,  
And of ensuing harms to choose the least.  
But hard, yea hapless, is that wretch's chance,

45. AC *the thousand hundred.* — 49. Qq *so it doth no less.* —  
51. Qq *what is.* — 53. C *That know not I.* — 55. AHM *Yet hard-hearted*  
*he; C Yet hard, hard-hearted he; was added by El.* — 69. Omitted in A.

SCENE IV. 1. M *arms.* — 3. A *And so ensuing; CHM And of*  
*ensuing; D And so of ensuing.*



- 5 Luckless his lot, and caitiff-like accurst,  
 At whose proceedings fortune ever frowns:  
 Myself, I mean, most subject unto thrall;  
 For I, the more I seek to shun the worst,  
 The more by proof I find myself accurs'd.
- 10 Erewhiles assaulted with an ugly bear,  
 With Amadine in company all alone,  
 Forthwith by flight I thought to save myself,  
 Leaving my Amadine unto her shifts;  
 For death it was for to resist the bear,
- 15 And death no less of Amadine's harms to hear.  
 Accursed I, in ling'ring life thus long!  
 In living thus, each minute of an hour  
 Doth pierce my heart with darts of thousand deaths.  
 If she by flight her fury do escape,
- 20 What will she think?  
 Will she not say, yea, flatly to my face,  
 Accusing me of mere disloyalty:  
 A trusty friend is tried in time of need.  
 But I, when she in danger was of death,
- 25 And needed me, and cried, Segasto, help!  
 I turn'd my back, and quickly ran away,  
 Unworthy I to bear this vital breath!  
 But what, what needs these plaints?  
 If Amadine do live, then happy I:
- 30 She will in time forgive and so forget.  
 Amadine is merciful, not Juno-like,  
 In harmful heart to harbour hatred long.

*Enter MOUSE the Clown, running, crying, Clubs!*

*Mouse.* Clubs, prongs, pitchforks, bills! O help! A bear,  
 a bear, a bear!

7. *thrall*, cp. A. III, Sc. 3, 10. — 10. C *Erewhile assaulted by*. —  
 11. Qq *Fair Amadine*. — 15. *Amadine* is to be pronounced as a dissyllable,  
 cp. l. 31. — 16. A *long*; HM *long*; the punctuation *long!* has been  
 suggested by Wag. — 17. HM *thus each*. — 19. C *his fury*. — HM *doth*.  
 28. CHM *need*; see Abbott s. 297. — 31. Cp. Marlowe, *Elegies* III, 10  
 (The Works of Marlowe ed. Dyce, London 1870, p. 346): *Why am I sad,*  
*when Proserpine is found, | And, Juno-like, with Dis reigns under ground?*  
 — 31. M *hearts*.



*Seg.* Still bears, and nothing else but bears? Tell me, sirrah, where she is.

*Mouse.* O sir, she is run down the woods, I saw her white head and her white belly. 5

*Seg.* Thou talkest of wonders to tell me of white bears; but, sirrah, didst thou ever see any such?

*Mouse.* No, faith, I never saw any such; but I remember my father's words, he bad me take heed I was not caught with a white bear. 10

*Seg.* A lamentable tale, no doubt.

*Mouse.* I tell you what, sir; as I was going a-field to serve my father's great horse, and carried a bottle of hay upon my head — now, do you see, sir, I, fast hoodwinked, that I could see nothing, perceiving the bear coming, I threw my hay into the hedge and ran away. 15

*Seg.* What, from nothing?

*Mouse.* I warrant you, yes, I saw something; for there was two load of thorns besides my bottle of hay, and that made three. 20

*Seg.* But tell me, sirrah, the bear that thou didst see, Did she not bear a bucket on her arm?

*Mouse.* Ha, ha, ha! I never saw a bear go a-milking in all my life. But hark you, sir, I did not look so high as her arm, I saw nothing but her white head and her white belly. 25

*Seg.* But tell me, sirrah, where dost thou dwell?

*Mouse.* Why, do you not know me?

*Seg.* Why, no; how should I know thee?

*Mouse.* Why, then you know nobody, an you know not me. I tell you, sir, I am goodman Rat's son, of the next parish over the hill. 30

*Seg.* Goodman Rat's son; why, what's thy name?

*Mouse.* Why, I am very near kin unto him.

*Seg.* I think so; but what's thy name? 35

3. *else om.* HM. — 5. A. *I see.* — 11. HM *the white bear.* — 16. M *should.* — CHM *I perceiving.* — 20. C *loads.* — H *beside.* — 22. C *the bear thou.* — 24. A *saw bear.* — 25. C *mark you.* — 30. *Why, then you know nobody &c.* is perhaps, as Wag. thinks, an allusion to Thom. Heywood's play: If you know not me, you know nobody. — 31. AC *am the goodman.* — 33. *why* omitted in HM. — 34. C *akin to him.*



*Mouse.* My name? I have a very pretty name; I'll tell you what my name is, my name is Mouse.

*Seg.* What, plain Mouse?

*Mouse.* Ay, plain Mouse, without either welt or guard.  
40 But do you hear, sir, I am but a very young Mouse, for my tail is scarce grown out yet; look you here else.

*Seg.* But I pray thee, who gave thee that name?

*Mouse.* Faith, sir, I know not that, but if you would fain know, ask my father's great horse, for he hath been half  
45 a year longer with my father than I have.

*Seg. (aside)* This seems to be a merry fellow;  
I care not if I take him home with me.

Mirth is a comfort to a troubled mind,

A merry man a merry master makes. [To *MOUSE*.  
50 How say'st thou, sirrah? wilt thou dwell with me?

*Mouse.* Nay, soft, sir; two words to a bargain;  
pray you, what occupation are you?

*Seg.* No occupation, I live upon my lands.

*Mouse.* Your lands? Away, you are no master for me.  
55 Why, do you think that I am so mad to go seek my living in the lands amongst the stones, briars, and bushes, and tear my holiday-apparel? Not I, by your leave.

*Seg.* Why, I do not mean thou shalt.

*Mouse.* How then?

60 *Seg.* Why, thou shalt be my man, and wait on me at the court.

*Mouse.* What's that?

*Seg.* Where the king lies.

*Mouse.* What's that same king, a man or a woman?

65 *Seg.* A man as thou art.

36. *a* omitted in A. — H *petty*. — M *I will*. — 39. Cp. Robert Greene, *Friar Bacon and Friar Bungay* ed. by A. Dyce, London 1869, p. 177: *Mark you, masters, here's a plain honest man without welt or guard*. — 40. CHM *am a very*. — 41. HM *look here*. — 42. HM *pray you and gave you*. — 45. HM *have been*. — 52. M *pray what*. — *what occupation are you?* Cp. Julius Cæsar I, 1: *What trade are you?* — 55. C *think I am*. — M *go to seek*. — 56. M *among*. — 61. HM *at court*. — 63. Cp. Julius Cæsar III, 1: *He lies to-night within seven leagues*. — 64. HM *what is that king*.



*Mouse.* As I am? Hark you, sir, pray you, what kin is he to goodman King of our parish, the churchwarden?

*Seg.* No kin to him; he is the king of the whole land.

*Mouse.* King of the land? I never saw him.

*Seg.* If thou wilt dwell with me, thou shalt see him every day. 70

*Mouse.* Shall I go home again to be torn in pieces with bears? No, not I, I will go home and put on a clean shirt, and then go drown myself.

*Seg.* Thou shalt not need, if thou wilt dwell with me, thou shalt want nothing. 75

*Mouse.* Shall I not? Then here's my hand, I'll dwell with you. And hark you, sir! now you have entertained me, I will tell you what I can do. I can keep my tongue from picking and stealing, and my hands from lying and 80  
slandering, I warrant you, as well as ever you had man in all your life.

*Seg.* Now will I to court with sorrowful heart, rounded with doubts.

If Amadine do live, then happy I: 85

Yea happy I, if Amadine do live.

[*Exeunt.*]

## A C T II.

### SCENE I.

*Enter the King, with a young Prince prisoner, AMADINE, TREMELIO, with COLLEN and Councillors.*

*King.* Now, brave lords, that our wars are brought to Our foes to foil, and we in safety rest, [end,

66. C *pray what kin.* — 69. M *of the whole land.* — A *see.* — 73. C *by bears.* — 79. M *I'll tell.* — Cp. *Midsummer-Night's Dream* IV, 1. *Bottom: The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.* — 81. C *you had a man;* M *you had any man.* — 82. HM *in your life.*

SCENE I. *Prince* om. HM. — *Tremelio* om. A. — 1. *that only in D.* — 2. ACHM *Our foes the foil;* D *Our foes have had the foil;* Wag. *Our foes to foil.*



- It us behoves to use such clemency  
 In peace, as valour in the wars. It is  
 5 As great an honour to be bountiful  
 At home, as to be conquerors in the field.  
 Therefore, my lords, the more to my content,  
 Your liking, and our country's safeguard,  
 We are dispos'd in marriage for to give  
 10 Our daughter unto Lord Segasto here,  
 Who shall succeed the diadem after me,  
 And reign hereafter, as tofore I've done,  
 Your sole and lawful King of Arragon.  
 How say you, lordings, like you of my advice?
- 15 *Collen.* An't please your majesty, we do not only allow  
 of your highness' pleasure, but also vow faithfully in what we  
 may to further it.
- King.* Thanks, good my lords, if long Adrostat live  
 He will at full requite your courtesies.
- 20 *Tremelio,*  
 In recompense of thy late valour done,  
 Take unto thee the Catalonian prince,  
 Our prisoner, lately taken in the wars.  
 Be thou his keeper, his ransom shall be thine;  
 25 We'll think of it, when leisure shall afford.  
 Meanwhile, do use him well; his father is a king.
- Trem.* Thanks to your majesty, his usage shall be such  
 As he thereat shall think no cause to grutch.
- [*Exeunt TREMELIO and Prince.*]
- King.* Then march we on to court, and rest our wearied limbs!
- 30 But, Collen, I've a tale in secret kept for thee:

3 seqq., in HM divided in the following manner: *It us behoves to use such clemency in peace, | As valour in the wars; | 'Tis as great honour to be bountiful at home, | As conquerors in the field.* — 5. *an* added by El. — 6. *to be* omitted in HM. — 8. *A your country's.* — As to the pronunciation of *safeguard*, cp. Abbott ss. 487 and 488. — 10. *A to Lord; C to the Lord.* — 12. *Qq as I tofore have done;* the verse has been restored by Wag.; see, however, the following note. — 14. As to the extra syllable added before the pause, cp. l. 24 and Abbott s. 454. — 18. *CM Adrastus.* — 20. *Tremelio* placed in a separate line by Wag. — 22. *Qq Catalone a prince;* corrected by Haz. — 23. *Qq Lately our prisoner taken in the wars.* — 28. *M have no cause.* — 30. *Qq I have.* — HM *fit for thee.*



When thou shalt hear a watchword from thy king,  
 Think then some weighty matter is at hand,  
 That highly shall concern our state,  
 Then, Collen, look thou be not far from me,  
 And for thy service thou tofore hast done, 35  
 Thy truth and valour prov'd in every point,  
 I shall with bounties thee enlarge therefore.  
 So guard us to the court.

*Collen.* What so my sovereign doth command me do,  
 With willing mind I gladly yield consent. 40

*[Exeunt.]*

## SCENE II.

*Enter SEGASTO and the Clown, with weapons about him.*

*Seg.* Tell me, sirrah, how do you like your weapons?

*Mouse.* O, very well, very well, they keep my sides  
 warm.

*Seg.* They keep the dogs from your shins very well, do  
 they not? 5

*Mouse.* How, keep the dogs from my shins? I would  
 scorn but my shins could keep the dogs from them.

*Seg.* Well, sirrah, leaving idle talk, tell me, dost thou  
 know Captain Tremelio's chamber?

*Mouse.* Ay, very well, it hath a door. 10

*Seg.* I think so; for so hath every chamber. But dost  
 thou know the man?

*Mouse.* Ay forsooth, he hath a nose on his face.

*Seg.* Why, so hath every one.

*Mouse.* That's more than I know. 15

*Seg.* But dost thou remember the captain that was here with  
 the king even now, that brought the young prince prisoner?

*Mouse.* O, very well.

*Seg.* Go unto him, and bid him come to me. Tell him  
 I have a matter in secret to impart to him. 20

35. C for the service. — 39. M me to do.

SCENE II. 4. H shins well, do; M shins, do. — 7. C would keep;  
 HM should keep. — 17. even now omitted in HM. — 19. C Go unto him,  
 and bid him come unto me; HM Go to him, and bid him come unto me.



*Mouse.* I will, master; master, what's his name?

*Seg.* Why, Captain Tremelio, man.

*Mouse.* O, the meal-man; I know him very well; he brings meal every Saturday; but hark you, master, must I bid  
25 him come to you, or must you come to him?

*Seg.* No, sirrah, he must come to me.

*Mouse.* Hark you, master; how, if he be not at home? What shall I do then?

*Seg.* Why, then leave word with some of his folks.

30 *Mouse.* O, master, if there be nobody within, I will leave word with his dog.

*Seg.* Why, can his dog speak?

*Mouse.* I cannot tell; wherefore doth he keep his chamber else?

35 *Seg.* To keep out such knaves as thou art.

*Mouse.* Nay, by'r Lady, then go yourself.

*Seg.* You will go, sir; will you not?

*Mouse.* Yes, marry, will I. O, 'tis come to my head, an a be not within, I'll bring his chamber to you.

40 *Seg.* What, wilt thou pluck down the king's house?

*Mouse.* Nay, by'r Lady, I'll know the price of it first. Master, it is such a hard name, I have forgotten it again. I pray you, tell me his name.

*Seg.* I tell thee, Captain Tremelio, knave.

45 *Mouse.* O! Captain Treble-knave, Captain Treble-knave.

[*Calling.*

*Enter TREMELIO.*

*Trem.* How now, sirrah, dost thou call me?

*Mouse.* You must come to my master, Captain Treble-knave.

*Trem.* My lord Segasto, did you send for me?

21. M *I will, master; what's his name.* — 22. El. has succeeded in making intelligible the two puns, made by the clown on the name of Tremelio, by adding *man* in the first case, and *knave* in the second; it is the same with *buzzard* III, 3, 32. — 27. *how* omitted in HM. — 30. Haz. writes *How* for *O*, the reading of the Qq. — A *within? I.* — 36. CHM *by Lady.* — 37. A *will ye not?* — 39. CHM *he be not.* — M *I will bring.* — 40. HM *will you pluck.* — 41. CHM *by Lady.* — 42. C *'tis a hard name.* — 44. *knave*, see note on l. 22. — 45. The stage-direction *Calling* only in C.



*Seg.* I did, Tremelio. Sirrah, about your business! 50

*Mouse.* Ay, marry, what's that, can you tell?

*Seg.* No, not well.

*Mouse.* Marry, then, I can; straight to the kitchen-dresser,  
to John the cook, and get me a good piece of beef and  
brewis; and then to the buttery-hatch, to Thomas the butler 55  
for a jack of beer, and there for an hour I'll so belabour  
myself; and therefore I pray you call me not till you think I  
have done, I pray you, good master.

*Seg.* Well, sir, away. Tremelio this it is!

[*Exit* MOUSE.]

Thou know'st the valour of Segasto, spread 60

Through all the kingdom of great Arragon,

Such as hath triumph found and favours, never

Daunted at any time, but now a shepherd

Admired is in court for worthiness,

And lord Segasto's honour laid aside; 65

My will therefore is this, that thou dost find

Some means to work the shepherd's death: I know

Thy strength sufficient to perform my wish,

Thy love no other than to 'venge my injuries.

*Trem.* 'Tis not a shepherd's frowns Tremelio fears, 70

51. *Ay* omitted in C. — 59 seqq. AC read: *Well, sir, away.* | *Tremelio, this it is. Thou knowest the valour of Segasto, | Spread through all the kingdom of Arragon, | And such as hath found triumph and favours, | Never daunted at any time? But now a shepherd | Admired at in Court for worthiness, | And Segasto's honour laid aside. | My will therefore is this that thou dost find | Some means to work the shepherd's death; I know | Thy strength sufficient to perform my desire, and thy love no otherwise than to revenge my injuries.* D differs from AC by reading l. 64 *Is admired at*, and l. 65 *And Segasto's honour is laid.* HM read l. 62 *And such as have found triumph and favours*, l. 64 *Admired in court*, l. 69 *to love*. We have adopted El.'s corrections for ll. 59—61 and ll. 63—68; in l. 62, where ACD differ from HM, we follow ACD, omitting, however, *And*, and writing *triumph found* for *found triumph*; thus we refer the sentence *Such as hath found* as well as the participles *spread* and *daunted* to the substantive *valour* in l. 60. — In l. 69 we read with Wag. *other* instead of *otherwise*, and write *'venge*, which occurs eight times in Shakespeare, for *revenge*; Wag. proposes *wreak*. Line 69 forms an *apparent Alexandrine*, i. e. a verse whose *'last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred.*' Abbott s. 494. — 70. Qq *It is not the frowns of a shepherd that Tremelio fears*; the blank verse has been restored by Wag.



Therefore 'count it accomplish'd what I take in hand.

*Seg.* Thanks, good Tremelio, and assure thyself,  
What I do promise, that will I perform.

*Trem.* Thanks, my good lord, and in good time see where  
75 He cometh. Stand by awhile, and you shall see  
Me put in practice your intended drifts.

[*Enter MUCEDORUS.*

Have at thee, swain, if that I hit thee right!

*Muce.* Vile coward, so without cause to strike a man —  
Turn, coward, turn; now strike, and do thy worst!

[*MUCEDORUS kills him.*

80 *Seg.* Hold, shepherd, hold! O spare him, kill him not!

Accursed villain, tell me, what thou'st done?

Tremelio, ah, trusty Tremelio!

I sorrow for thy death, and since that thou  
Living didst faithful prove unto Segasto,

85 So now Segasto living with revenge

Will honour th' dead corpse of Tremelio:

Bloodthirsty villain, born and bred to merciless murder,

Tell me, how durst thou be so bold, as once

To lay thy hands upon the least of mine?

90 Assure thee, thou'lt be used according to the law!

71. Qq *Therefore account it accomplished*; El. *Therefore 'count it accomplished*; Wag. omits *Therefore* and reads: *'Count it accomplished*. — 73. Qq *What I promise*; Wag. *What I do promise*; El. *Whate'er I promise*. — HM *I will*. — 74. HM *good my lord*. — In HM ll. 74—76 end time, awhile, drift. — 76. HM *drift*. — 78. H *vilde*. — 80 seqq. A *Hold, shepherd, hold; spare him, kill him not. | Accursed villain, tell me, what hast thou done? | Ah, Tremelio, trusty Tremelio! | I sorrow for thy death, and since that thou | Living didst prove faithful to Segasto, | So Segasto now living shall honour the dead corpse | Of Tremelio with revenge. Bloodthirsty villain, | Born and bred to merciless murder, tell me | How durst thou be so bold, as once to lay | Thy hands upon the least of mine? Assure thyself | Thou shalt be used according to the law.* | — In CHM the lines end him not, done, death, Segasto, dead, revenge, murder, bold, mine, law. Besides, CHM differ from A in l. 86, where they read: *Will honour*, and in l. 87, where they have in *merciless murder*. — *Tell me* in l. 88 omitted in M. For ll. 80—89 we have adopted El.'s arrangement; in l. 90 El. proposes: *Assure thyself, thou shalt be used according | To th' law*. Although it is true that *To th' law* forms a blank verse with the following line, we prefer our arrangement to the disjunction of the prepositional expression *according to*.



*Muce.* Segasto, cease! these threats are needless.  
Accuse me not of murther, that have done  
Nothing but in mine own defence.

*Seg.* Nay, shepherd, reason not with me;  
I'll manifest the fact unto the King, 95  
Whose doom will be thy death, as thou deserv'st.  
What ho, Mouse, come away!

*Enter MOUSE.*

*Mouse.* Why, how now, what's the matter? I thought  
you would be calling before I had done.

*Seg.* Come, help, away with my friend. 100

*Mouse.* Why, is he drunk? cannot he stand on his  
feet?

*Seg.* No, he is not drunk, he is slain.

*Mouse.* Flain! No, by'r Lady, he is not flain.

*Seg.* He is killed, I tell thee. 105

*Mouse.* What do you use to kill your friends? I will  
serve you no longer.

*Seg.* I tell thee, the shepherd killed him.

*Mouse.* O, did a so? But, master, I will have all his  
apparel, if I carry him away. 110

*Seg.* Why, so thou shalt.

*Mouse.* Come, then, I will help; mass, master, I think  
his mother sang looby to him, he is so heavy. [*Exeunt.*]

*Muce.* Behold the fickle state of man,  
That's always mutable, never at one! 115  
Sometimes we feed our fancies with the sweet  
Of our desires, sometimes again  
We feel the heat of extreme miseries.

92 seq. A *But in mine own defence accuse not me | Of murther that have done nothing.* — In HM l. 92 ends at *nothing*; El. corrects the verse by beginning l. 93 with *Nothing*. — 95. CHM *thy fact*. — 101. HM *can he not*. — 104. ACHM *by Lady*; D *by'r Lady*. — 106. C *friend*. — 109. HM *did he*. — 114 seqq. We have given the soliloquy of Mucedorus after El.'s correction; A reads: *Behold the fickle state of man, always mutable; | Never at one. | Sometimes we feed on fancies | With the sweet of our desires: sometimes again | We feel the heat of extreme miseries &c.* In HM the first three lines end: *at one, our desires, extreme miseries.* — 116. AH *we feed on fancies*.



Now I'm in favour 'bout the court and country;  
 120 To-morrow will those favours turn to frowns.  
 To-day I live, revenged on my foe,  
 To-morrow I die, my foe reveng'd on me.

[*Exit.*]

### SCENE III.

*Enter BREMO, a wild man.*

No passenger this morning? What, not one?  
 A chance that seldom doth befall.  
 What, not one? then lie thou there,  
 And rest thyself till I have further need.

[*Lays down his club.*]

5 Now, Bremo, sit, thy leisure so affords,  
 A needless thing. [*Sits down*] Who knows not Bremo's strength,  
 That like a king commands within these woods?  
 The bear, the boar dare not abide my sight,  
 But haste away to save themselves by flight.  
 10 The crystal waters in the bubbling brooks,  
 When I come by, do swiftly slide away,  
 And clap themselves in closets under banks,  
 Afraid to look bold Bremo in the face.  
 The aged oaks at Bremo's breath do bow,  
 15 And all things else are still at my command.  
 Else what would I?  
 Rend them in pieces, pluck them from the earth,  
 And each way else I would revenge myself.  
 Why, who comes here with whom I dare not fight?  
 20 Who fights with me and doth not die the death? Not one!

119. Qq *Now am I in favour about.*

SCENE III. 4. The stage-direction is omitted in HM. — 5. Qq *sith*; El. *sit*. — 6. Qq *an endless*; Wag. *an aimless*; El. *a needless*. — The stage-direction has been added by El. — 8. A *dares*. — H *his sight*; M *his slight*. Cp. Dryden, *The Hind and the Panther* I, 156: *The Bear, the Boar, and every savage name*. Ibid. I, 293: *The Wolf, the Bear, the Boar can there advance*. — 9. A *hastes*. — 10. M *babbling*. — 11. A *doth*. — 12. AHM *claps*. — 17. Qq *pieces, and pluck*. — 19. M *dare I*. — 20. Wag. would like to strike out *not one* as an awkward tautological repetition which, moreover, spoils the metre.



What favour shows this sturdy stick to those,  
 That here within these woods are combatants with me?  
 Why, death, and nothing else but present death.  
 With restless rage I wander through these woods,  
 No creature here, but feareth Bremono's force: 25  
 Man, woman, child, and beast, and bird,  
 And everything that doth approach my sight,  
 Are forc'd to fall if Bremono once do frown.  
 Come, cudgel, come, my partner in my spoils,  
 For here I see this day it will not be; 30  
 But when it falls that I encounter any,  
 One pat sufficeth for to work my will.  
 What, comes not one? Then, let's be gone;  
 A time will serve, when we shall better speed. [Exit.

## SCENE IV.

*Enter the King, SEGASTO, the Shepherd, and the Clown,  
with others.*

*King.* Shepherd, thou hast heard thine accusers; murder  
Is laid unto thy charge; what canst thou say?  
Thou hast deserved death.

*Muce.* Dread sovereign, I must needs confess,  
I slew this captain in mine own defence, 5  
Not out of any malice, but by chance;  
But mine accuser hath a further meaning.

*Seg.* Words will not here prevail:  
I seek for justice, and justice craves his death.

*King.* Shepherd, thine own confession hath condemned thee. 10

21. In A printed as an alexandrine, ending *that here*. — 22. In order to restore a regular blank verse, El. proposes to read *That in these woods*. Wag. suggests either to omit *with me* or to write *woods combat with me*. — 26. and before *beast* added by El. — 32. *M sufficeth to work*. — 34. *C A time will come*.

SCENE IV. 1 seqq. A *Shepherd* | *Thou hast heard thine accusers. Murder* | *Is laid to thy charge &c.* In HM the lines end: *accusers, charge, death*. We have given ll. 1—3 after El. — 6. Qq *Not of*. — *out* added by El.; Wag. proposes: *Though not of any malice*. — 7. C *farther*. — 8 seq. El. divides after *for justice*; Wag. adopts the division of Qq, but proposes to read *I seek for justice, justice &c.*



Sirrah, take him away,  
And do him straight to execution.

*Mouse.* So I shall, I warrant him. But do you hear,  
master king, he is kin to a monkey; his neck is bigger than  
15 his head.

*Seg.* Sirrah, away with him, and hang him 'bout the middle.

*Mouse.* Yes, forsooth, I warrant you. Come on, sir; ah, so  
like a sheepbiter a looks.

*Enter AMADINE, and a Boy with a Bear's Head.*

*Ama.* Dread sovereign and well beloved sire,  
20 On benden knees I crave the life of this  
Condemned shepherd, which tofore preserved  
The life of thy sometime distressed daughter.

*King.* Preserved the life of my sometime distressed daughter?  
How can that be? I never knew the time  
25 Wherein thou wast distress'd: I never knew the day  
But that I have maintained thy estate,  
As best beseem'd the daughter of a king;  
I never saw the shepherd until now.  
How comes it then, that he preserv'd thy life?

30 *Ama.* Once walking with Segasto in the woods,  
Further than our accustom'd manner was,  
Aright before us down a steep-fall hill,  
A monstrous ugly bear did hie him fast,  
To meet us both: now whether this be true,  
35 I refer it to the credit of Segasto.

*Seg.* Most true, an't like your majesty.

*King.* How then? \*

*Ama.* The bear being eager to obtain his prey,  
Made forward to us with an open mouth,  
As if he meant to swallow us both at once;

11 seq. One line in Qq; Qq to execution straight. — 13. Qq he shall. —  
16. CHM Come, sirrah. — Qq about. — 17. HM Come you, sirrah; C Come  
on sirrah. — 17 seq. AC a so like; M a, so like. — *Sheepbiter*, cp.  
Twelfth Night, II, 5: *the niggardly, rascally sheep-biter* (viz. Malvolio).  
— 19. M sir. — 20. A on benden knees; CHM on bended knee. — 19—22  
printed as prose in HM. — 21. Qq heretofore. — 31. C farther. — 32. Qq  
Right before us down; Wag. Right before us adown. — Cp. I, 3, 41 seqq.  
— 35. Wag. proposes to read: *I do refer it to Segasto's credit.*



The sight whereof did make us both to dread, 40  
 But specially your daughter Amadine,  
 Who — for I saw no succour incident  
 But in Segasto's valour — desperate grew,  
 And he most coward-like began to flie,  
 Left me distress'd to be devour'd of him — 45  
 Segasto, how say you? Is it not true?

*King.* His silence verifies it to be true. What then?

*Ama.* Then I amaz'd, distressed, all alone,  
 Did hie me fast to 'scape that ugly bear.  
 But all in vain; for why, he reached after me, 50  
 And oft I hardly did escape his paws,  
 Till at the length this shepherd came and brought  
 To me his head. Come hither, boy; lo, here it is,  
 Which I present unto your majesty.

[*The bear's head presented to the king.*]

*King.* The slaughter of this bear deserves great fame. 55

*Seg.* The slaughter of a man deserves great blame.

*King.* Indeed, occasion oftentimes so falls out.

*Seg.* Tremelio in the wars, O King, preserved thee.

*Ama.* The shepherd in the woods, O King, preserved me.

*Seg.* Tremelio fought, when many men did yield. 60

*Ama.* So would the shepherd, had he been in field.

*Mouse.* So would my master, had he not run away.

[*Aside.*]

*Seg.* Tremelio's force sav'd thousands from the foe.

*Ama.* The shepherd's force hath saved thousands mo.

*Mouse.* Ay, shipsticks, nothing else. [*Aside.* 65

<sup>1</sup> *King.* Segasto, cease the shepherd to accuse,

His worthiness deserves a recompense,

All we are bound to do the shepherd good.

43. Qq *I grew desperate.* — 46. Qq *How say you, Segasto.* — El. gives the words *How say you* to the King. — 51. Qq *And hardly I did oft*; corrected by Haz. — 52. M *at length*; ll. 52—54 in A form four lines, ending: *shepherd came, his head, it is, majesty*; in HM three lines ending *shepherd came, his head, majesty.* — 54. HM *I do present.* — 57. Qq *oftentimes*; Wag. *often*; El. *ofttimes.* — 58. M *preserved me.* — 62. [*Aside*] omitted in HM. — 64. C *thousands, me*; HM *hath many thousands moe.* — 65. ACH *shipsticks*; M *sheepsticks.* — 66. Qq *Segasto, cease to accuse the shepherd*; corrected by Wag.



Shepherd,

- 70 Whereas it was my sentence thou shouldst die,  
So shall my sentence stand, for thou shalt die.

*Seg.* Thanks to your majesty.

*King.* [*To Seg.*] But soft, Segasto, not for this offence.

- [*To Muce.*] Long may'st thou live; [*to Seg.*] and when the Sisters  
75 To cut in twain the twisted thread of life, [shall decree.  
Then let him die: for this I set him free;  
[*To Muce.*] And for thy valour I will honour thee.

*Ama.* Thanks to your majesty.

*King.* Come, daughter, let us now depart to honour

- 80 The worthy valour of the shepherd with rewards. [*Exeunt.*

- Mouse.* O master, hear you, you have made a fresh hand  
now, I thought you would, beshrew you! Why, what will you  
do now? You have lost me a good occupation by this means.  
Faith, master, now I cannot hang the shepherd, I pray you,  
85 let me take the pains to hang you, it is but half an hour's  
exercise.

*Seg.* You are still in your knavery, but sith  
I cannot have his life, I will procure  
His banishment for ever. Come on, sirrah.

- 90 *Mouse.* Yes, forsooth, I come. [*Aside*] Laugh at him, I pray  
you. [*Exeunt.*

### A C T III.

#### SCENE I.

*Enter MUCEDORUS solus.*

*Muce.* From Amadine, and from her father's court,  
With gold and silver, and with rich rewards,

69. *Shepherd* placed in a separate line by Wag. — 74 seqq. As for the change of persons, see El. — 78. AC give the words *Thanks to your majesty* to Muce., H to Seg., M to Ama. — 79. A *Come, daughter, let us now depart* | *To honour the worthy valour of the shepherd* | *With our rewards.* — In HM these lines are printed as prose. — Qq *with our rewards.* — 82. A *you would be slow you*; C *you would beslow you*; H *I thought you would beshrew you*; M *I thought you would, beshrew you.* — *Why* omitted in CHM. — 83. C *by the means.* — 85. M *take pains.* — 87 seqq. In A the lines end *life, ever, sirrah*; in HM *knavery, life, sirrah.* —

SCENE I. 1—5 seem to be hopelessly corrupt.



Flowing from the banks of golden treasures.  
 More may I boast, and say, but I,  
 Was never shepherd in such dignity.

5

*Enter the Messenger and MOUSE, the Clown.*

*Mes.* All hail, worthy shepherd!

*Mouse.* All rain, lousy shepherd!

*Muce.* Welcome, my friends, from whence come you?

*Mes.* The King and Amadine do greet thee well,  
 And after greeting done, bid thee depart the court. 10  
*Shepherd, begone!*

*Mouse.* Shepherd, take law-legs; fly away, shepherd.

*Muce.* Whose words are these? come these from Amadine?

*Mes.* Ay, from Amadine.

*Mouse.* Ay, from Amladine. 15

*Muce.* Ah! luckless fortune, worse than Phaeton's tale,  
 My former bliss is now become my bale.

*Mouse.* What, wilt thou poison thyself?

*Muce.* My former heaven is now become my hell.

*Mouse.* The worst alehouse that I ever came in in all 20  
 my life.

*Muce.* What shall I do?

*Mouse.* Even go hang thyself half an hour.

*Muce.* Can Amadine so churlishly command,  
 To banish th' shepherd from her father's court? 25

*Mes.* What should shepherds do in the court?

*Mouse.* What should shepherds do among us? Have  
 not we lords enough o'er us in the court?

*Muce.* Why, shepherds are men, and kings are no more.

*Mes.* Shepherds are men, and masters o'er their flock. 30

*Mouse.* That's a lie; who pays them their wages, then?

*Mes.* Well, you are always interrupting of me, but

3. C *golden treasures*; HM *gold and treasures*. — 9. Qq *Amadine greet*. — 10. AC *greetings*. — AH *bids*. — 9—11. El. supposes these lines to have originally formed a couplet: *The King and Amadine greet thee well, and greeting done, | Bid thee depart the court: — shepherd, begone!* — 13. CHM *came*. — 15. CHM *Amadine*. — 20. HM *ever I*. — 23. HM omit *half an hour*. — 25. Qq *the shepherd*. — 27. C *amongst*. — 28. A *Have we not*. — Qq *on us*; Haz. *o'er us*. — 30. Qq *over their*. — M *flocks*.



you are best look to him, lest you hang for him, when he is gone. [Exit.

35 *Mouse (sings). And you shall hang for company,  
For leaving me alone.*

Shepherd, stand forth, and hear my sentence! Shepherd, begone within three days, on pain of my displeasure; shepherd, begone; shepherd, begone, begone, begone, begone; shepherd,  
40 shepherd, shepherd. [Exit.

*Muce.* And must I go? and must I needs depart?

Ye goodly groves, partakers of my songs,  
In time tofore, when fortune did not frown,  
Pour forth your complaints, and wail a while with me.

45 And thou bright sun, my comfort in the cold,  
Hide, hide thy face, and leave me comfortless;  
Ye wholesome herbs, and ye sweet-smelling savours,  
Yea, each thing else prolonging life of man,  
Change, change your wonted course that I,  
50 Wanting your aid, in woful sort may die.

## SCENE II.

*Enter AMADINE and ARIENA, her maid.*

*Ama.* Ariena,

If any body ask for me, make some excuse,  
Till I return.

*Ari.* What, an Segasto call?

*Ama.* Do thou the like to him, I mean not to stay long.

[Exit ARIENA.

33. HM *you were best to look.* — C *least you hang.* — 34. Qq *The Clown sings.* | *Mouse.* *And you shall hang for company.* — 37. CH *hear my sentence*; A *hear thy sentence*; M *bear my sentence.* — 38. AHM *in pain*; C *on pain.* — 39. C prints the following lines as verse: *Shepherd begone, shepherd begone* | *Begone, begone, begone,* | *Begone, shepherd, begone, begone,* | *Shepherd, shepherd, shepherd.* | Cp. Love's Labour's Lost IV, 1: *Rôsa.* *Thou canst not hit it, hit it, hit it,* | *Thou caust not hit it, my good man.* | *Bo.* *An I cannot, cannot, cannot,* | *An I cannot, another can.* | — 43. HM *before.* — 45. HM *The comfort of my cold.* — 47. Qq *and sweet*; Wag. *and ye sweet.* — 49. In HM this line ends at *course.*

SCENE II. 1—3 in the Qq end *for me, return, call.* We have given the lines after El.'s arrangement. — 4. HM *Do you.*



*Muce.* This voice so sweet my pining spirits revives. 5

*Ama.* Shepherd, well met, pray, tell me how thou dost?

*Muce.* I linger life, yet wish for speedy death.

*Ama.* Shepherd!

Although thy banishment already be decreed,

And all against my will, yet Amadine — 10

*Muce.* Ah, Amadine, to hear of banishment is death,

Ay, double death to me, but since I must depart,

One thing I crave —

*Ama.* Say on, with all my heart.

*Muce.* That in my absence, either far or near,  
You honour me as servant to your name. 15

*Ama.* Not so.

*Muce.* And why?

*Ama.* I honour thee as sovereign of my heart.

*Muce.* A shepherd and a sovereign nothing like.

*Ama.* Yet like enough, where there is no dislike. 20

*Muce.* Yet great dislike, or else no banishment.

*Ama.* Shepherd, it only is

Segasto that procures thy banishment.

*Muce.* Unworthy wights are most in jealousy.

*Ama.* Would God, they would free thee from banishment, 25  
Or likewise banish me.

*Muce.* Amen, I say, to have your company.

*Ama.* Well, shepherd, sith thou sufferest this for my sake,  
With thee in exile also let me live,

On this condition, shepherd, thou canst love. 30

*Muce.* No longer love, no longer let me live.

6. *pray* added by El. — 8—12. In A these lines end *banishment*, *my will*, *Amadine*, *hear*, *to me*; I *crave*; in H *already*, *Amadine*, *death*, *I crave*; in M they are printed as prose. — We have adopted the arrangement given by El. — 9. M *be already*. — 13. El. proposes either to read *with all thy heart*, or to give the words *with all my heart* to Mucedorus. — 15. A *with your name*. — 22—23. In HM printed in one line; in A printed in two lines, the second of which begins with *Procures*. — HM *it is only*. — 24. CHM *more in jealousy*; El. conjectures *worst in jealousy*. — 25—26. In A these lines end at *they would*, and *banish me*. — 27. A *say I*. — 28. A *Well, shepherd, sith thou sufferest | This for my sake*; HM *Well, shepherd, sith thou sufferest thus for my sake*. — 30. M *shepherd that thou*.



*Ama.* Of late I loved one indeed, now love  
I none but only thee.

*Muce.* Thanks, worthy princess,  
I burn likewise, yet smother up the blast,  
35 I dare not promise what I mayn't perform.

*Ama.* Well, shepherd, hark what I shall say,  
I will return unto my father's court,  
For to provide me of such necessities  
As for my journey I shall think most fit.  
40 This being done, I will return to thee;  
Do thou therefore appoint the place, where we may meet.

*Muce.* Down in the valley, where I slew the bear,  
And there doth grow a fair broad-branched beech,  
That overshades a well: so who comes first,  
45 Let him abide the happy meeting of us both.  
How like you this?

*Ama.* I like it very well.

*Muce.* Now, if you please, you may appoint the time.

*Ama.* Full three hours hence, God willing, I'll return.

*Muce.* The thanks that Paris gave the Grecian queen,  
50 The like doth Mucedorus yield.

*Ama.* Then, Mucedorus, for three hours farewell. [*Exit.*

*Muce.* Your 'parture, lady, breeds a privy pain. [*Exit.*

### SCENE III.

*Enter SEGASTO solus.*

*Seg.* 'Tis well, Segasto, that thou hast thy will:  
Should such a shepherd, such a simple swain,  
Eclipse thy credit famous through the court?

32. HM *indeed, but now I love none.* — 33—34. In HM these lines end *only thee, likewise, blast.* El. proposes to read: *Of late I loved one indeed, but now, | I love no one but only thee.* — 35. Qq *may*; Wag. *mayn't.* — 38. A *Therefore to*; CDHM *There for to*; Haz. *There to.* — 40. In A this line ends at *do thou.* — 41. Two lines in HM: *Do thou therefore appoint the place, | Where me may meet.* | — 45. Qq *them*; Wag. *him.* — In A the line ends *meeting of.* — 46. HM *I like it well.* — 48. AHM *I will*; C *I'll.* — 52. Qq *departure.*

SCENE III. 3. Qq *As he eclipse.* — *famous* omitted in M.



No, ply, 'Segasto, ply!

And let it not be said in Arragon,

A shepherd hath Segasto's honour won.

5

*Enter MOUSE, the Clown, calling his master.*

*Mouse.* What ho! master, will you come away?

*Seg.* Will you come hither, I pray you, what is the matter?

*Mouse.* Why, is it not past eleven o'clock?

10

*Seg.* How then, sir?

*Mouse.* I pray you, come away to dinner.

*Seg.* I pray you, come hither.

*Mouse.* Here's such a-do with you, will you never come?

15

*Seg.* I pray you, sir, what news of the message I sent you about?

*Mouse.* I tell you, all the messes be on the table already. There wants not so much as a mess of mustard half an hour ago.

20

*Seg.* Come, sir, your mind is all upon your belly, You have forgotten what I bid you do.

*Mouse.* Faith, I know nothing, but you bad me go to breakfast.

*Seg.* Was that all?

25

*Mouse.* Faith, I have forgotten it, the very scent of the meat hath made me forget it quite.

*Seg.* You have forgotten the errand I bid you do?

*Mouse.* What arrant? an arrant knave, or an arrant whore?

30

*Seg.* Why, thou knave, did I not bid thee banish the shepherd, buzzard?

*Mouse.* Oh, the shepherd's bastard.

5. Qq *Let it not in Arragon be said.* — For ll. 1—6 we have adopted the arrangement given by El.; in A the lines end: *will, swain, through, Segasto ply, said, won;* in HM the last words of the lines are: *will, as he, court, said, won.* — 10. C *it is not past.* — HM *of the clock.* — 22. A *I did bid you do.* — 26. C *have forgotten, the very scent.* — 27. AD *hath forget;* C *hath made me;* Haz. *meat made me forget.* — 28. C *bid you to do.* — 32. *buzzard* added by El. Cp. note on II, 2, 22.



*Seg.* I tell thee, the shepherd's banishment.

35 *Mouse.* I tell you, the shepherd's bastard shall be well kept; I'll look to it myself. But I pray you, come away to dinner.

*Seg.* Then you will not tell me whether you have banished him, or no?

40 *Mouse.* Why, I cannot say *banishment*, an you would give me a thousand pounds to say so.

*Seg.* Why, you whoreson slave, have you forgotten that I sent you and another to drive away the shepherd?

*Mouse.* What an ass are you; here's a stir indeed, here's  
45 message, errand, banishment, and I cannot tell what.

*Seg.* I pray you, sir, shall I know whether you have drove him away?

*Mouse.* Faith, I think I have; an you will not believe me, ask my staff.

50 *Seg.* Why, can thy staff tell?

*Mouse.* Why, he was with me too.

*Seg.* Then happy I, that have obtain'd my will.

*Mouse.* And happier I, if you would go to dinner.

*Seg.* Come, sirrah, follow me.

55 *Mouse.* I warrant you, I will not lose an inch of you, now you are going to dinner. [*Aside*] I promise you, I thought it seven year, before I could get him away.

[*Exeunt.*]

#### SCENE IV.

*Enter AMADINE sola.*

*Ama.* God grant my long delay procures no harm,  
Nor this my tarrying frustrate my pretence.

My Mucedorus surely stays for me,

And thinks me over-long. At length I come,

5 My present promise to perform.

35. M *I tell thee.* — 40. HM *if you would.* — 45. C *errand*; AHM *arrant.* — 56. AC *dinner, I promise you. I thought seven year*; HM *dinner: I promise you I thought seven years.* — *it first in D.* — 57. *Aside* omitted in CHM.

SCENE IV. 2. *pretence* = intention, cp. III, 5, 3.



Ah, what a thing is firm, unfeigned love!  
 What is it which true love dares not attempt?  
 My father, he may make, but I must match;  
 Segasto loves, but Amadine must like,  
 Where likes her best: compulsion is a thrall: 10  
 No, no, the hearty choice is all in all,  
 The shepherd's virtue Amadine esteems.  
 But what, methinks my shepherd is not come;  
 I muse at that, the hour is sure at hand.  
 Well, here I'll rest, till Mucedorus come. 15

*[She sits down.]*

*Enter BREMO, looking about; hastily taketh hold of her.*

*Bremo.* A happy prey! now, Bremo, feed on flesh:  
 Dainties, Bremo, dainties, thy hungry paunch to fill:  
 Now glut thy greedy guts with lukewarm blood.  
 Come, fight with me, I long to see thee dead.

*Ama.* How can she fight, that weapons cannot wield? 20

*Bremo.* What, canst not fight? Then lie thou down

*Ama.* What, must I die? [and die.

*Bremo.* What needs these words? I thirst to suck thy

*Ama.* Yet pity me, and let me live a while! [blood.

*Bremo.* No pity, I will feed upon thy flesh, 25  
 And tear thy body piecemeal joint from joint.

*Ama.* Ah, how I want my shepherd's company!

*Bremo.* I'll crush thy bones betwixt two oaken trees.

*Ama.* Haste, shepherd, haste, or else thou com'st too late.

*Bremo.* I'll suck the sweetness from thy marrow-bones. 30

*Ama.* Ah spare, ah spare to shed my guiltless blood!

*Bremo.* With this my bat will I beat out thy brains;  
 Down, down, I say, prostrate thyself upon the ground.

*Ama.* Then, Mucedorus, farewell, my hoped joys, farewell!

7. *M that true love.* — 10. *thrall*, cp. I, 4, 7. — 13. *HM the shepherd.*  
 — 14. *CHM omit sure*; *El.* proposes *near*. — 15. (*Stage-direction.*) *D hastily*  
*he taketh*; *H looking about hastily takes hold on her*; *M looking about*  
*hastily, takes hold on her.* — 21. *C lay thee down*; *HM lie thee.* — 23. *C*  
*What need.* — 25. *Qq No pity I, I'll.* — 26. *A I'll tear.* — *HM joint by*  
*joint.* — 27. *HM Ah, now.* — 28. *HM between.* — 32. *HM I will.* —  
 ll. 32—33 printed as three lines in *A*, ending respectively *out, say, ground.*  
 — 34. Assuming a different accent in *farewell*, we have a regular Alexandrine.



- 35 Yea, farewell life, and welcome present death! [She kneels.  
 To thee, O God, I yield my dying ghost.  
*Bremo.* Now, Bremo, play thy part.  
 How now, what sudden change is this?  
 My limbs do tremble, and my sinews shake,  
 40 My weak'ned arms have lost their former force.  
 Ah, Bremo, Bremo, what a foil hast thou,  
 That yet at no time ever wast afraid  
 To dare the greatest gods to fight with thee, [He strikes.  
 And now wants strength for one down-driving blow?  
 45 Ah, how my courage fails, when I should strike!  
 Some new-come spirit abiding in my breast,  
 Saith, *Spare her, Bremo, spare her, do not kill.*  
 Shall I spare her, which never spared any?  
 To it, Bremo, to it; essay again.  
 50 I cannot wield my weapon in my hand,  
 Methinks I should not strike so fair a one,  
 I think her beauty has bewitch'd my force,  
 Or else within me alter'd nature's course.  
 Ay, woman, wilt thou live i' th' woods with me?  
 55 *Ama.* Fain would I live, yet loth to live in woods.  
*Bremo.* Thou shalt not choose, it shall be as I say,  
 And therefore follow me! [Exeunt.

## SCENE V.

*Enter MUCEDORUS solus.*

*Muce.* It was my will an hour ago and more,  
 As was my promise for to make return;  
 But other business hind'ring my pretence:

38. Qq *chance*; corrected by El. — 40. Qq *unweakened*; El. and Coll. *weak'ned*. — 41. HM *hadst*. — 42. CHM omit *ever*; El. would prefer: *That yet at no time wast afraid before*. — 44. A *want*; CHM *wants*; Wag. *wantst*. Cp. Abbott s. 340. — 48. Qq transpose the two commencing words of this line, and the first word of the preceding one in the following manner: *Saith spare her, which never spared any. | Shall I spare her, Bremo? Spare her, do not kill.* | — HM *that never*. — 49. Qq *say*; Haz. *essay*. — 50. AH *weapons*. — 54. ACH *in woods*.

SCENE V. 3. *pretence*, cp. III, 4, 2.



It is a world to see, when man appoints,  
 And purposely one certain thing decrees, 5  
 How many things may hinder his intent.  
 What one would wish, the same is farthest off.  
 But yet th' appointed time cannot be past,  
 Nor hath her presence yet prevented me.  
 Well, here I will stay, and expect her coming. 10  
*[They cry within, Hold him, stay him, hold!*  
 Some one or other is pursued, no doubt,  
 Perhaps some search for me; 'tis good  
 To doubt the worst, therefore I will be gone. *[Exit.*

## SCENE VI.

*Cry within, Hold him, hold him! Enter MOUSE, the Clown,  
 with a pot.*

*Mouse.* Hold him, hold him, hold him! here's a stir  
 indeed; here came hue after the crier, and I was set close at  
 mother Nip's house, and there I called for three pots of ale,  
 as 'tis the manner of us courtiers. Now, sirrah, I had taken 5  
 the maidenhead of two of them — now as I was lifting up  
 the third to my mouth, there came, Hold him, hold him!  
 Now I could not tell whom to catch hold on, but I am sure  
 I caught one, perchance a may be in this pot. Well, I'll see.  
 Mass, I cannot see him yet; well, I'll look a little further.  
 Mass, he is a little slave, if a be here; why, here's nobody. 10  
 All this goes well yet; but if the old trot should come for  
 her pot? — ay, marry, there's the matter, but I care not,  
 I'll face her out, and call her old rusty, dusty, musty, fusty,

4. *It is a world to see.* Cp. *Taming of the Shrew* II, 1: 'Tis a world to see | How tame, when men and women are alone, | A meacock wretch can make the curstest shrew. — 9. *AC prevented we.* — *prevented*, cp. *Julius Cæsar* V, 1: So to prevent the time of life. — 10. *AHM I'll; C I will.* — *A the coming.* — (Stage-direction) *CHM They cry within, Hold him, hold him!* — 13. *CHM I'll.* — In *HM* l. 13 begins at *Therefore*.

SCENE VI. 1. *M Hold him, hold him.* — 3. Mother Nip (or Nips?) brings to mind *John Naps of Greece* in the Induction to *The Taming of the Shrew*. — 5. *HM and as I was.* — 10. *M if he be there.* — 11. *HM All this is well yet.*



crusty firebrand, and worse than all that, and so face her out  
15 of her pot. But soft! here she comes.

*Enter the Old Woman.*

*O. Woman.* Come on, you knave; where's my pot, you knave?

*Mouse.* Go, look for your pot; come not to me for your pot, 'twere good for you.

20 *O. Woman.* Thou liest, thou knave, thou hast my pot.

*Mouse.* You lie, an you say it. I — your pot? I know what I'll say.

*O. Woman.* Why, what wilt thou say?

*Mouse.* But say I have him, an thou dar'st.

25 *O. Woman.* Why, thou knave, thou hast not only my pot, but my drink unpaid for.

*Mouse.* You lie like an old — I will not say whore.

*O. Woman.* Dost thou call me whore? I'll cap thee for my pot.

30 *Mouse.* Cap me, an thou dar'st; search me, whether I have it or no.

*[She searcheth him, and he drinketh over her head, and casts down the pot; she stumbleth at it, then they fall together by the ears; she takes her pot and goes out.]*

*Enter SEGASTO.*

*Seg.* How now, sirrah, what's the matter?

*Mouse.* Oh, flies, master, flies.

*Seg.* Flies? where are they?

35 *Mouse.* Oh, here, master, all about your face.

*Seg.* Why, thou liest; I think thou art mad.

*Mouse.* Why, master, I have kill'd a dungcartful at the least.

*Seg.* Go to, sirrah; leaving this idle talk, give ear  
40 to me.

16. CHM *Come, you knave.* — 18. Qq *look your pot.* — *for* added by Wag. — 23. *Why* omitted in H. — 24. HM *I have it.* — 28. *cap*, see Nares s. *Cap.* — (Stage-direction.) CHM *casteth down.* — C *and they fall*; HM *and then they fall.* — C *takes up the pot.* — HM *and runs out.* — 39. M *Go, go, sirrah.* — C *leaving thy*; HM *leave this.* — C *ear unto me.*



*Mouse.* How, give you one of my ears? not, an you were ten masters.

*Seg.* Why, sir, I bad you give ear to my words.

*Mouse.* I tell you, I will not be made a curtal for no man's pleasure.

45

*Seg.* I tell thee, attend to what I say. Go thy ways straight, and rear the whole town.

*Mouse.* How, rear the town? Even go yourself; it is more than I can do. Why, do you think I can rear a town that can scarce rear a pot of ale to my head? I should rear a town, should I not? 50

*Seg.* Go to the constable, and make a privy search; for the shepherd is run away with the King's daughter.

*Mouse.* How? is the shepherd run away with the King's daughter, or is the King's daughter run away with the shepherd? 55

*Seg.* I cannot tell, but they are both gone together.

*Mouse.* What a fool she is to run away with the shepherd! Why, I think I am a little handsomer man than the shepherd, myself; but tell me, master, must I make a privy search, or search in the privy? 60

*Seg.* Why, dost thou think they will be there?

*Mouse.* I cannot tell.

*Seg.* Well, then search everywhere; leave no place unsearched for them. *[Exit.*

*Mouse.* Oh, now am I in office, now will I to that old firebrand's house, and will not leave one place unsearched. Nay, I'll to her ale-stand, and drink as long as I can stand; and when I have done, I'll let out all the rest, to see if he be not hid in the barrel; an I find him not there, I'll to the cupboard; I'll not leave one corner of her house unsearched. 70  
I' faith, ye old crust, I will be with you now. *[Exit.*

43. HM *I pray you give.* — 44. *Curtal*, see Nares s. v. — 46. ADHM *attend what; C attend to what.* — 48. HM *rear the whole town?* — C *even you go yourself.* — 49. C *I could do.* — M *think that I can.* — 50. M *I should go rear a town.* — 57. CHM *is she.* — H *so to run.* — 59. C *or search the privy.* — 65. CHM *now I am.* — C *in an office.* — C *now I will.* — 66. C *and I will not leave.* — 67. CHM *to the ale-stand.* — HM *so long.* — 68. M *if he not hid* (if it be not a misprint in Del.'s edition). — 69. C *an if I find; HM and if I find.* — *I'll to the cupboard* omitted in M. — 71. C *Faith, old crust.* — M *I'll.*



## A C T IV.

## SCENE I.

*Sound Music. Enter the King of Valentia, ANSELMO, RODERIGO, LORD BORACHIUS, with others.*

*King.* Enough of music, it but adds to torment,  
Delights to vexed spirits are as dates  
Set to a sickly man, which rather cloy than comfort;  
Let me entreat you, to repeat no more.

5 *Rode.* Let your strings sleep, have done there.

*[Music ceases.]*

*King.* Mirth to a soul disturb'd is embers turn'd  
Which sudden gleam with molestation,  
But sooner lose their light for it.  
'Tis gold bestow'd upon a rioter,  
10 Which not relieves but murders him; a drug  
Given to the healthful, which infects, not cures.  
How can a father that has lost his son,  
A prince both virtuous, wise, and valiant,  
Take pleasure in the idle acts of time?  
15 No, no; till Mucedorus I shall see again,  
All joy is comfortless, all pleasure pain.

*Ansel.* Your son, my lord, is well.

*King.* I prythee, speak that twice.

*Ansel.* The prince, your son, is safe.

20 *King.* Oh, where, Anselmo? surfeit me with that!

*Ansel.* In Arragon, my liege;

And at his 'parture bound my secrecy

SCENE I. *Sound Music* omitted in D. — 3. H to the sick man; M to a sick man. A regular blank verse might be restored, if we were to read: *Set to sick men &c.* — 4. DHM to entreat no more; C to retreat no more; Coll. happily conj. repeat. — 5. D Let yon strings. — (Stage-direction.) D Let the music cease. — 6. Qq are embers; Haz. is embers. — 8. DHM sight; C light, as had independently been conj. by El. — HM for't. — 10—11. Printed as three lines in Qq, which besides read: 'tis a drug; by omitting 'tis, El. has construed two regular blank verses. — 13. Qq A prince both wise, virtuous and valiant; transposed by El. — 18. DHM thrice; C twice. — 22. HM parting.



By his affection's loss, not to disclose it  
 But care of him, and pity of your age,  
 Makes my tongue blab what my breast vow'd — concealment. 25

*King.* Thou not deceivest me.

I ever thought thee what I find thee now,  
 An upright, loyal man.  
 But what desire or young-fed humour, nurs'd  
 Within his brain, drew him so privately 30  
 To Arragon?

*Ansel.* A forcing adamant:

Love, mix'd with fear and doubtful jealousy,  
 Whether report gilded a worthless trunk,  
 Or Amadine deserved her high extolment.

*King.* See, our provision be in readiness, 35  
 Collect us followers of the comeliest hue  
 For our chief guardians; we will thither wend.  
 The crystal eye of heaven shall not thrice wink,  
 Nor the green flood six times his shoulders turn,  
 Till we salute the Arragonian king. 40

Music, speak loudly now, the season's apt,  
 For former dolours are in pleasures wrapt.

[*Music. Excunt omnes.*]

## SCENE II.

*Enter MUCEDORUS, to disguise himself.*

*Muce.* Now, Mucedorus, whither wilt thou go?  
 Home to thy father, to thy native soil,  
 Or try some long abode within these woods?  
 Well, I will hence depart, and hie me home.  
 What, hie me home, said I? that may not be; 5  
 In Amadine rests my felicity.  
 Then, Mucedorus, as thou didst decree,

21—23. D ends these lines: *parture, love, disclose it*; we have adopted El.'s arrangement. -- 23. CDM *affection's love*; H *affectionous love*; El. *affection's loss*. — 26—28. Two lines in D, ending *thought thee, loyal man*. — 30. CD *the brain*. — 38. D *eyes*. — 41. D *loudly; now*. — 42. CD *pleasure*.

SCENE II. 7. Qq *Then, Mucedorus, do as thou.*



- Attire thee hermit-like within these groves;  
 Walk often to the beech, and view the well;  
 10 Make settles there, and seat thyself thereon,  
 And when thou feel'st thyself to be athirst,  
 Then drink a hearty draught to Amadine.  
 No doubt, she thinks on thee,  
 And will one day come pledge thee at this well.  
 15 Come, habit, thou art fit for me. [*He disguiseth himself.*  
 No shepherd now, an hermit I must be.  
 Methinks this fits me very well;  
 Now must I learn to bear a walking staff,  
 And exercise some gravity withal.

*Enter the Clown.*

- 20 *Mouse.* Here's through the woods, and through the woods,  
 to look out a shepherd and a stray king's-daughter. But  
 soft! Who have we here? what art thou?

*Muce.* I am an hermit.

- Mouse.* An emmet, I never saw such a big emmet in all  
 25 my life before.

*Muce.* I tell you sir, I am an hermit: one  
 That leads a solitary life within these woods.

- Mouse.* Oh, I know thee now, thou art he that eats up  
 all the hips and haws; we could not have one piece of fat  
 30 bacon for thee all this year.

*Muce.* Thou dost mistake me, but I pray thee, tell me,  
 What dost thou seek for in these woods?

*Mouse.* What do I seek for? a stray king's-daughter  
 run away with a shepherd.

- 35 *Muce.* A stray king's-daughter run away with a shepherd?  
 Wherefore? canst thou tell?

14. *come* omitted in M. — 16. AC *a hermit*. — CHM *must I*. — 20. *To look out a shepherd*; cp. *Whosoever has such treatment when he is a man, will look out other company, with whom he can be at ease*. Locke (quoted by Latham, Dict.) — 21. A *and stray*. — 26—27. Qq end these lines *hermit, woods*; as to our arrangement cp. I, 3, 32. — 28. AD *art her*. — 31—32. printed as prose in Qq. — 31. C *pray tell*. — 32. Qq *seek in these woods*. — *for* added by El. — C *Who dost thou seek*; HM *whom dost thou seek*. — 33. Qq *Do I seek? for a stray*. — C *Who do I seek*.



*Mouse.* Yes, that I can; 'tis this. My master and Amadine walking one day abroad, nearer to these woods than they were used, about what I cannot tell; but toward them comes running a great bear. Now, my master, he played the man and ran away, and Amadine crying after him: now, sir, comes me a shepherd, and he strikes off the bear's head. Now, whether the bear were dead before or no, I cannot tell; for bring twenty bears before me, and bind their hands and feet, and I'll kill them all. Now, ever since, Amadine hath been in love with the shepherd, and for goodwill, she's even run away with the shepherd. 40 45

*Muce.* What manner of man was he? canst thou describe him unto me?

*Mouse.* Scribe him? ay, I warrant you, that I can; a was a little, low, broad, tall, narrow, big, well-favoured fellow, a jerkin of white cloth, and buttons of the same cloth. 50

*Muce.* Thou describest him well; but if I chance to see any such, pray you, where shall I find you, or what's your name? 55

*Mouse.* My name is called Master Mouse.

*Muce.* O Master Mouse, I pray you what office might you bear in the court?

*Mouse.* Marry, sir, I am a rusher of the stable.

*Muce.* Oh, usher of the table. 60

*Mouse.* Nay, I say rusher, and I'll prove my office good; for look, sir, when any comes from under the sea or so, and a dog chance to blow his nose backward, then with a whip I give him the good time of the day, and strow rushes presently. Therefore I am a rusher, a high office, I promise ye. 65

*Muce.* But where shall I find you in the court?

*Mouse.* Why, where it is best being, either in the kitchen eating, or in the buttery drinking. But if you come, I will

37. HM nearer these woods. — 38. HM towards. — 39. HM master played. — 46. M she is. — 48. A man was a. — AHM canst describe; C canst thou describe. — 54. C pray, where shall. — 57. C Mister Mouse. — 59. M I am rusher. — 61. HM mine office. — 62. HM look you, sir. — El.'s conjecture seat for sea, although very plausible, does not seem sufficient to clear up the sense of the passage. — 64. A straw; M strew. — 68. A a' eating.



provide for thee a piece of beef and brewis knuckle-deep in  
70 fat; pray you, take pains, remember Master Mouse. *[Exit.]*

*Muce.* Ay, sir, I warrant I will not forget you.  
Ah, Amadine! what should become of thee?  
Whither shouldst thou go so long unknown?  
With watch and ward each passage is beset,  
75 So that she cannot long escape unknown.  
Doubtless she's lost herself within these woods,  
And wand'ring to and fro she seeks the well,  
Which yet she cannot find; therefore I'll seek her out.  
*[Exit.]*

## SCENE III.

*Enter BREMO and AMADINE.*

*Bremo.* Amadine, how like you Bremo and his woods?

*Ama.* As like the woods of Bremo's cruelty.  
Though I were dumb, and could not answer him,  
The beasts themselves would with relenting tears  
5 Bewail thy savage and unhuman deeds.

*Bremo.* My love, why dost thou murmur to thyself?  
Speak louder, for thy Bremo hears thee not.

*Ama.* My Bremo? no, the shepherd is my love.

*Bremo.* Have I not saved thee from sudden death,  
10 Giving thee leave to live, that thou mightst love,  
And dost thou whet me on to cruelty?  
Come, kiss me, sweet, for all my favours past.

*Ama.* I may not, Bremo, therefore pardon me.

*Bremo.* See, how she flies away from me! I'll follow  
15 And give attent to her. Deny my love! *[Aside.]*  
Ah, worm of beauty, I will chastise thee!

70. C *Mister*. — 72. HM *of her*. — 74. *With watch and ward*, cp. Spenser, F. Q., B. I, 3, 9. — 75. omitted in A. — 76. Qq *she hath*. — 78. ACH *will I seek*; M *I will seek*.

SCENE III. 5. A *unhuman*; C *inhuman*; HM *inhumane*; see Abbott s. 442. — 8. CHM *my Bremo*, no. — 10. HM *given*. — 13. A *Bremo and therefore*. — 14—18. Qq end these lines *from me, to her, beauty, come, block*; we have adopted El.'s arrangement. — 14. AC *she flings away*. — Qq *I will*. — 15. A *a rend*; CDHM *attend*. — 16. CHM *a worm*.



Come, come, prepare thy head upon the block.

*Ama.* Oh, spare me, Bremo, love should limit life,  
Not to be made a murderer of himself.

If thou wilt glut thy loving heart with blood, 20  
Encounter with the lion and the bear,  
And like a wolf, prey not upon a lamb.

*Bremo.* Why, then, dost thou repine at me?

If thou wilt love me, thou shalt be my queen,  
I'll crown thee with a chaplet made of ivy, 25  
And make the rose and lily wait on thee.  
I'll rend the burly branches from the oak,  
To shadow thee from burning sun.

The trees shall spread themselves where thou dost go,  
And as they spread, I'll trace along with thee. 30

*Ama.* You may, for who but you? [*Aside.*

*Bremo.* Thou shalt be fed with quails and partridges,  
With blackbirds, thrushes, larks and nightingales.  
Thy drink shall be goats' milk and crystal water,  
Distill'd from th' fountains and the clearest springs, 35  
And all the dainties that the woods afford  
I'll freely give thee to obtain thy love.

*Ama.* You may, for who but you? [*Aside.*

*Bremo.* The day I'll spend to recreate my love  
With all the pleasures that I can devise, 40  
And in the night I'll be thy bed-fellow  
And lovingly embrace thee in mine arms.

*Ama.* One may, so may not you. [*Aside.*

*Bremo.* The satyrs and the wood-nymphs shall attend  
On thee and lull thee 'sleep with music's sound, 45  
And in the morning, when thou dost awake,  
The lark shall sing good morrow to my queen,  
And whilst he sings, I'll kiss my Amadine.

25. AC *I will*. — AC *complet*. — Qq *ivory*; Del. *ivy*. — 27. C *of the oak*; D *oxe* for *oak*. — 28. C *burning of the sun*. — 31. *Aside* only in A; it is the same in ll. 37, 43, 49, 56. — 33. Qq *larks, thrushes*; the transposition has been suggested to us by Professor Elze. — 35. A *distill'd from the fountains*; HM *distilling from the fountains*. — 40. AC *pleasure*. — 41. H *I'll by*. — 45. Qq *asleep*; cp. *Midsummer Night's Dream* IV, 1: *Half 'sleep, half waking, but as yet I swear*. — HM *music*. — 48. HM *while*. — HM *mine Amadine*.



*Ama.* You may, for who but you? [*Aside.*]

- 50 *Bremo.* When thou art up, the wood-lanes shall be strew'd  
 With violets, cowslips, and sweet marigolds,  
 For thee to trample and to tread upon;  
 And I will teach thee how to kill the deer,  
 To chase the hart, and how to rouse the roe,  
 55 If thou wilt live to love and honour me.  
*Ama.* You may, for who but you? [*Aside.*]

*Enter MUCEDORUS.*

*Bremo.* Welcome, sir!

An hour ago I look'd for such a guest.

Be merry, wench, we'll have a frolic feast,

- 60 Here's flesh enough for to suffice us both,  
 Say, sirrah, wilt thou fight, or dost thou yield to die?

*Muce.* I want a weapon, why, how can I fight?

*Bremo.* Thou want'st a weapon, then thou yield'st to die.

*Muce.* I say not so, I do not yield to die.

- 65 *Bremo.* Thou shalt not choose, I long to see thee dead.

*Ama.* Yet spare him, *Bremo*, spare him.

*Bremo.* Away, I say, I will not spare him.

*Muce.* Yet give me leave to speak.

*Bremo.* Thou shalt not speak.

*Ama.* Yet give him leave to speak for my sake.

- 70 *Bremo.* Speak on, but be not over-long.

*Muce.* In time of yore, when men like brutish beasts

Did lead their lives in loathsome cells and woods,

And wholly gave themselves to witless will,

A rude, unruly rout, then man to man

- 75 Became a present prey, then might prevailed,

50. A *strawed*; CM *strewed*; H *strowed*. — 51. M *mucigolds*. — 52. A *to trace upon*. — 57—58. printed as one line in Qq. — 61. CHM *mean to die*. — 62—63. Qq read: *Muce. I want a weapon, how can I fight?* | *Bremo. Thou want'st a weapon, why, then thou yield'st to die.* | Wag. proposes to transfer *then* from l. 63 to l. 62. The correction of the text, as given above, is owing to Professor Elze. — 67. omitted in C. — 69. According to a suggestion of Professor Elze a regular blank verse would be restored by the addition of *Bremo* at the end of the line.



The weakest went to wall.  
 Right was unknown, for wrong was all in all.  
 As men thus lived in their great outrage,  
 Behold, one Orpheus came, as poets tell,  
 And them from rudeness unto reason brought, 80  
 Who led by reason, soon forsook the woods;  
 Instead of caves, they built them castles strong;  
 Cities and towns were founded by them then.  
 Glad were they, that they found such ease,  
 And in the end they grew to perfect amity. 85  
 Weighing their former wickedness,  
 They term'd the time wherein they lived then  
 A golden age, a goodly golden age.  
 Now, Bremono, for so do I hear thee called,  
 If men which lived tofore, as thou dost now, 90  
 Wild in the woods, addicted all to spoil,  
 Returned were by worthy Orpheus' means,  
 Let me, like Orpheus, cause thee to return  
 From murder, bloodshed, and like cruelty.  
 What, should we fight before we have a cause? 95  
 No, let us live, and love together faithfully,  
 I'll fight for thee —

*Bremono.* Or fight for me, or die: or fight or else thou diest!

*Ama.* Hold, Bremono, hold!

*Bremono.* Away, I say, thou troublest me. 100

*Ama.* You promised me to make me your queen.

76. HM *walls*. Cp. Romeo and Juliet I, 1: *I will take the wall of any man or maid of Montagues*; cp. also the title of the old comedy: *The Weakest goeth to the Wall*. — 78. A *in his great*; Haz. conj. *in this great*. — 81. A *some forsook*. — 84. ACHM *were they they found*; D *were they that they found*. — 86. El. suggests *Laying* for *Weighing*, spelled *Waying* in H; we might also think of *Waving*. Cp. however Whetstone, Promos and Cassandra (Dedication) in Shakespeare's Library, ed. Hazlitt VI, 204: *And that (which is worst) their ground is not so unperfect, as their working indiscreete: not waying, so the people laugh*. — 88. HM *good*. — 89. HM *heard*; El. *do I hear*. — 91. A *Wily in wood*; CDH *wild in wood*; M *wild in woods*; El. *wild in the woods*; Haz. *wildly in wood*. — 94. M *and such like cruelties*. — 96. CHM *let's*. — 98. Qq *Fight for me*. — 101. AC *You promised me to make me your queen*; H *You promised me to make me queen*; M *You promised to make me queen*.



*Bremo.* I did, I mean no less.

*Ama.* You promised that I should have my will.

*Bremo.* I did, I mean no less.

105 *Ama.* Then save this hermit's life, for he may save us both.

*Bremo.* At thy request I'll spare him,

But never any after him. Say, hermit,

What canst thou do?

*Muce.* I'll wait on thee, sometime upon thy queen.

110 [*Aside.*] Such service shalt thou shortly have; as Bremo never had.

[*Exeunt.*]

#### SCENE IV.

*Enter SEGASTO, the Clown, and RUMBELO.*

*Seg.* Come, sirs; what, shall I never have you find out Amadine and the shepherd?

*Mouse.* I have been through the woods and through the woods, and could see nothing but an emmet.

5 *Rumb.* Why, I see a thousand emmets.

*Mouse.* Thou meanest a little one; nay, that emmet that I saw was bigger than thou art.

*Rumb.* Bigger than I? (*To Segasto*) What a fool have you to your man! I pray you, master, turn him away.

10 *Seg.* But dost thou hear, was he not a man?

*Mouse.* I think he was, for he said he did lead a salt-seller's life about the woods.

*Seg.* Thou wouldst say, a solitary life about the woods?

*Mouse.* I think it was so, indeed.

15 *Rumb.* I thought what a fool thou art.

*Mouse.* Thou art a wise man! [*To Segasto*] Why, he did nothing but sleep since he went.

105. HM *the hermit's*. — 106. HM *I'll save him*. — 110. *Aside* omitted in Qq.

SCENE IV. (Stage-direction): C *Rombolo*. — 3. A *And I have been*. — 5 seq. Qq *Rumb. Why, I see a thousand emmets; thou meanest a little one?* | *Mouse. Nay, that emmet &c.* We have followed in our arrangement a suggestion of Mr. F. Fritsche. — 11. *I* omitted in C. — 12. M *life round about*. — 13. HM *wood*. — 14. H *I think so it was, indeed*; M *I think it was indeed*. — 16. The stage-direction is omitted in Qq.



*Seg.* But tell me, Mouse, how did he go?

*Mouse.* In a white gown, and a white hat on his head,  
and a staff in his hand.

20

*Seg.* I thought so; it was a hermit that walked a solitary  
life in the woods. Well, get you to dinner; and after never  
leave seeking, till you bring some news of them, or I'll hang  
you both.

[*Exit.*]

*Mouse.* How now, Rumbelo, what shall we do now? 25

*Rumb.* Faith, I'll home to dinner, and afterward to sleep.

*Mouse.* Why, then thou wilt be hanged.

*Rumb.* Faith, I care not, for I know I shall never find  
them. Well, I'll once more abroad, and if I cannot find them,  
I'll never come home again.

30

*Mouse.* I tell thee what, Rumbelo; thou shalt go in at  
one end of the wood, and I at the other, and we will meet  
both together in the midst.

*Rumb.* Content, let's away to dinner. [*Exeunt.*]

## SCENE V.

*Enter MUCEDORUS solus.*

*Muce.* Unknown to any here within these woods,  
With bloody Bremono do I lead my life.

The monster! he doth murder all he meets;

He spareth none, and none doth him escape.

Who would continue — who, but only I —

5

In such a cruel cut-throat's company?

Yet Amadine is there, how can I choose?

Ah, silly soul! how oftentimes she sits

And sighs, and calls, *Come, shepherd, come,*

*Sweet Mucedorus, come and set me free,*

10

21. *H he was a hermit; M he was an hermit.* — Wag. justly takes  
offence at the strange expression: *to walk a solitary life*; perhaps we should  
read: *that walked solitary-like in the woods*, similar combinations repeatedly  
occurring in our play; cp. *cattiff-like* I, 4, 5; *funo-like* I, 4, 31; *coward-*  
*like* II, 4, 44; *hermit-like* IV, 2, 8. — 26. *AH afterward; CM afterwards.*  
— 32. *M both meet.*

SCENE V. 3. *AHM the monster he; C the monster, he.* — 6. *M such*  
*cruel.* — 8. *C a silly soul.* — *M oftentime.* — 10. *HM come set me.*



When Mucedorus present stands her by!  
But here she comes.

*Enter AMADINE.*

What news, fair lady, as you walk these woods?

*Ama.* Ah, hermit! none but bad and such thou know'st.

15 *Muce.* How do you like your Bremono and his woods?

*Ama.* Oh, not my Bremono, nor my Bremono's woods.

*Muce.* And why not yours? methinks he loves you well.

*Ama.* I like him not, his love to me is nothing worth.

*Muce.* Lady, in this, methinks, you offer wrong,  
20 To hate the man that ever loves you best.

*Ama.* Hermit, I take no pleasure in his love,  
Neither doth Bremono love me best.

*Muce.* Pardon my boldness, lady, sith we both  
May safely talk now out of Bremono's sight,  
25 Unfold to me, if so you please, the full discourse,  
How, when, and why came into these woods,  
And fell into this bloody butcher's hands.

*Ama.* Hermit, I will;

Of late a worthy shepherd I did love —

30 *Muce.* A shepherd, lady? Sure, a man unfit  
To match with you!

*Ama.* Ay, hermit, this is true,  
And when we had —

*Muce.* Stay there, the wild man comes;  
Defer the rest until another time.

*Enter BREMONO.*

*Bremono.* What secret tale is this? what whispering have we here?

35 Villain, I charge thee tell thy tale again.

*Muce.* If needs I must, lo! here it is again:

11. CHM *Mucedorus* (peasant). — 13. C *walk in these woods*. — 14. Qq *and such as thou knowest*; Mr. F. Fritzsche proposes to omit *and*. — 16. Qq *Not my Bremono, nor his Bremono woods*; Haz. *Not my Bremono, | Nor Bremono's woods*. We have given the line after the correction of El. — 18. CHM *not him*. — 21. Qq *Ah hermit*; Haz. *Hermit*. — 22. ACM *like me best*; H *love me best*. — 23. Qq *fair lady*; Haz. *lady*. — 25. C *so if you please*. — 31. Qq *Hermit, this is true*; Haz. in one line: *Hermit, 'tis true and when we had*. — 33. Qq *Refer*; Wag. *Defer*.



Whenas we both had lost the sight of thee,  
 It griev'd us both, but specially thy queen,  
 Who in thy absence ever fears the worst,  
 Lest some mischance befall your royal grace. 40  
 Shall my sweet Bremono wander through the woods,  
 Toil to and fro for to redress my wants,  
 Hazard his life and all to cherish me?  
 I like not this, quoth she.  
 And thereupon she crav'd to know of me, 45  
 If I could teach her handle weapons well.  
 My answer was, I had small skill therein,  
 But glad, most mighty king, to learn of thee.  
 And this was all.

*Bremono.* Was 't so? None can dislike of this. I'll teach 50  
 You both to fight; but first, my queen, begin:  
 Here, take this weapon; see how thou canst use it.

*Ama.* This is too big, I cannot wield it in my arm.

*Bremono.* Is't so? We'll have a knotty crabtree-staff  
 For thee. [*To Mucedorus.*] But, sirrah, tell me, what say'st thou? 55

*Mucedorus.* With all my heart I willing am to learn.

*Bremono.* Then take my staff, and see how thou canst wield it.

*Mucedorus.* First teach me how to hold it in my hand.

[*Taking the staff.*]

*Bremono.* Thou holdst it well.

[*To Amadine*] Look how he doth, thou mayst the sooner learn. 60

*Mucedorus.* Next tell me how and when 'tis best to strike.

*Bremono.* [*Aside*] 'Tis best to strike when time doth serve,  
 'Tis best to lose no time.

*Mucedorus.* Then now or never is my time to strike.

*Bremono.* And when thou strikest, be sure to hit the head. 65

*Mucedorus.* The head?

*Bremono.* The very head?

*Mucedorus.*

Then have at thine.

[*He strikes him down dead.*]

38. A *the queen*. — 41. HM *wood*. — 42. CHM *want*. — 45. *she*, omitted in ACHM, taken from D. — 48. CHM *gladsome, mighty king*. — 50. HM *mislike*. — 53. HM *mine arm*. — 55. *thou* om. HM. — 58. M *in mine hand*. — The stage-direction has been taken from C. — 60. The stage-direction is omitted in CHM. — 61. *me* om. HM. — 64. AC *never is my time*; HM *never it is time*. — 66. C *He strikes Bremono dead*.



So! lie thou there and die;  
 A death, no doubt, according to desert,  
 Or else a worse, as thou deservest a worse.

70 *Ama.* It glads my heart, this tyrant's death to see.

*Muce.* Now, lady, it remains in you  
 To end the tale you lately had begun,  
 Being interrupted by this wicked wight —  
 You said you loved a shepherd?

75 *Ama.* Ay, so I do, and none but only him;  
 And will do still, as long as life shall last.

*Muce.* But tell me, lady, sith I set you free,  
 What course of life do you intend to take?

*Ama.* I will disguised wander through the world,  
 80 Till I have found him out.

*Muce.* How, if you find your shepherd in these woods?

*Ama.* Ah, none so happy then as Amadine.

*Muce.* In tract of time a man may alter much:  
 Say, lady, do you know your shepherd well?

*[He discloseth himself.]*

85 *Ama.* My Mucedorus, hath he set me free?

*Muce.* He hath set thee free.

*Ama.* And lived so long unknown to Amadine?

*Muce.* Ay, that's a question whereof you mayn't be resolved.  
 You know that I am banish'd from the court,

90 I know likewise each passage is beset,  
 So that we cannot long escape unknown,  
 Therefore my will is this, that we return,  
 Right through the thickets, to the wild man's cave,  
 And there a while live on's provision,

95 Until the search and narrow watch be past:  
 This is my counsel, and I think it best.

*Ama.* I think the very same.

*Muce.* Come, let's be gone.

67. Qq *So, lie there and die.* Wag. proposes to read in one line: *Then, have, at thine. So lie there and die.* — 69. HM *deservest worse.* — 76. M *doth last.* — 81. M *you should find.* — 84. ACD *He disguiseth himself;* HM *He discloseth himself;* Haz. *He discovers himself.* — 88. Qq *may not.* — 94. Qq *on his provision;* El. *we live on his provision.* We owe the reading given above to a private suggestion of Professor Elze. — 96. HM *I like it best.* — 97. C *The Clown enters and falls over the wild man.*



*Enter the CLOWN, who searches, and falls over the wild  
Man, and so carries him away.*

*Mouse.* Nay, soft, sir, are you here? a bots on you! I was like to be hanged for not finding you; we would borrow a certain stray king's-daughter of you; a wench, a wench, sir, 100 we would have.

*Muce.* A wench of me? I'll make thee eat my sword.

*Mouse.* O Lord, nay, an you are so lusty, I'll call a cooling card for you: ho, master, master, come away quickly!

*Enter SEGASTO.*

*Seg.* What's the matter? 105

*Mouse.* Look, master, Amadine and the shepherd! O brave!

*Seg.* What, minion, have I found you out?

*Mouse.* Nay, that's a lie, I found her out myself.

*Seg.* Thou gadding huswife,

What cause hadst thou to gad abroad, 110

Whenas thou knowest our wedding-day so nigh?

*Ama.* Not so, Segasto; no such thing in hand.

Show your assurance, then I'll answer you.

*Seg.* Thy father's promise my assurance is.

*Ama.* But what he promised, he hath not perform'd. 115

*Seg.* It rests in thee for to perform the same.

*Ama.* Not I.

*Seg.* And why?

*Ama.* So is my will, and therefore even so.

*Mouse.* Master, with a nonny, nonny, no! 120

*Seg.* Ah, wicked villain! art thou here?

*Muce.* What needs these words? we weigh them not.

99. HM *not finding of you*. — 104. *cooling card*. Cp. Nares and Dyce s. v., where the expression is said to have been taken from *primero* and to have originally signified a decisive card that cools the courage of the adversary; we prefer, however, the explanation given by Delius i K. Henry VI., V, 3 (note 22): *card* (from CARDUUS BENEDICTUS, *Much Ado III*, 4), a plant used to cool the heat of the fever, hence anything calming and assuaging. — C O master, come; HM O master, master, come. — 106. master om. HM. — 109. C housewife. — 111. C when that. — 116. for om. A. — 119. HM even no. — 120. AC none none no; HM none none so; Haz. nonny, nonny, no; cp. *Much Ado II*, 3; *Lear III*, 4; *Hamlet IV*, 5.



*Seg.* We weigh them not! proud shepherd, I scorn thy company.

*Mouse.* We'll not have a corner of thy company.

125 *Muce.* I scorn not thee, nor yet the least of thine.

*Mouse.* That's a lie, a would have killed me with his pugsnando.

*Seg.* This stoutness, Amadine, contents me not.

*Ama.* Then seek another, that may you better please.

130 *Muce.* Well, Amadine, it only rests in thee

Without delay to make thy choice of three:

There stands Segasto, here a shepherd stands,

There stands the third: now make thy choice.

*Mouse.* A lord at the least I am.

135 *Ama.* My choice is made, for I will none but thee.

*Seg.* A worthy mate, no doubt, for such a wife.

*Muce.* And, Amadine, why wilt thou none but me?

I cannot keep thee as thy father did;

I have no lands for to maintain thy state,

140 Moreover if thou mean to be my wife,

Commonly this must be thy use:

To bed at midnight, up at four;

Drudge all the day, and trudge from place to place,

Whereby our daily victuals for to win:

145 And last of all, which is the worst of all,

No princess then, but a plain shepherd's wife.

*Mouse.* Then God gi' you good morrow, goody shepherd!

[*Aside.*]

*Ama.* It shall not need; if Amadine do live,

Thou shalt be crowned king of Arragon.

150 *Mouse.* O master, laugh; when he's king, then I'll be a queen.

*Muce.* Then know that which never tofore was known,

I am no shepherd, no Arragonian I,

123. CM *need*. — 127. AHM *pugs-nando*; C *pugs-nardo*; probably a corruption of *poinado* or *poynado* = a *poniard*; cp. *Strikes his poinado at a button's breadth*. Return from Parnassus I, 2 (quoted by Nares). — 132. HM *Segasto, a second here*. — 137. M *wilt none*. — 143. Qq *all day*. — 144. HM *victual*. — 146. C *but plain a*. — 147. *Aside* om. CHM. — 150. HM *when he's a king*. — 152. A *never*; CHM *ne'er*; the verse would become smother by the transposition of *never*: *That which tofore was never known*.



But born of royal blood:

My father's of Valentia king, my mother queen;

Who for thy sacred sake took this hard task in hand. 155

*Ama.* Ah, how I joy my fortune is so good!

*Seg.* Well, now I see Segasto shall not speed.

But, Mucedorus, I as much do joy

To see thee here within our court of Arragon,

As if a kingdom had befallen me this time. 160

I with my heart surrender her to thee,

*[He giveth her to him.]*

And lose what right to Amadine I have.

*Mouse.* What, a barn's door, and born where my father  
was constable? a botes on thee, how dost thou? *[Aside.]*

*Muce.* Thanks, good Segasto; but you levell'd at the crown. 165

*Mouse.* Master, bear this, and bear all.

*Seg.* Why so, sir?

*Mouse.* He says you take a goose by the crown.

*Seg.* Away, go to, sir; post you to the king,

Whose heart is fraught with careful doubts, 170

Gladden him up, and tell him these good news,

And we will follow, as fast as we may.

*Mouse.* I go, master; I run, master. *[Exeunt severally.]*

## A C T V.

### SCENE I.

*Enter the KING OF ARRAGON and COLLEN.*

*King.* Break heart, and end my pallid woes!

My Amadine, the comfort of my life,

How can I joy, except she were in sight?

Her absence breedeth sorrow to my soul

155. A *secret sake*. — 160. El. feels inclined to omit *this time* which indeed is an absurd addition. — 162. Qq *look*; Haz. *loose*; Del. supposes a line to have been lost after *to thee*. — 163. ACHM *what barn's door*; D *what, a barn's door*. — 164. A *dost thee*. — 165. AHM *Thanks, Segasto*. — Good only in C. — A *but yet you*. — 167. M *sirrah*. — 168. A *he sees*. — 169. ACH *Go to, sir, away*; M *Go to, sirrah, away*. — C *post to the king*. — 171. Qq *Glad him up*; Wag. *gladden him up*. — 173. CHM *Exeunt*.

SCENE I. 1. AC *paled*; D *pallade*; HM *pallid*. — 2. M *in my sight*. — 4. CM *breeds great sorrow*.



5 And with a thunder breaks my heart in twain.

*Collen.* Forbear those passions, gentle king,  
And you shall see, 'twill turn unto the best,  
And bring your soul to quiet and to joy.

*King.* Such joy as death, I do assure me that,  
10 And nought but death, unless of her I hear,  
And that with speed; I cannot sigh thus long —  
But what a tumult do I hear within?

*[They cry within, Joy and happiness.]*

*Collen.* I hear a noise of overpassing joy  
Within the court. My lord, be of good comfort,  
15 And here comes one in haste.

*Enter the CLOWN running.*

*Mouse.* A king, a king, a king!

*Collen.* Why, how now, sirrah? what's the matter?

*Mouse.* Oh, 'tis news for a king, 'tis worth money.

*Collen.* Why, sirrah, thou shalt have silver and gold, if it be

20 *Mouse.* Oh, 'tis good, 'tis good. Amadine — [good.

*King.* Oh, what of her? tell me, and I will make thee a knight.

*Mouse.* How, a sprite? no, by'r Lady, I will not be a sprite,  
masters. Get ye away, if I be a sprite, I shall be so lean, I  
shall make you all afraid.

25 *Collen.* Thou sot, the King means to make thee a gentleman.

*Mouse.* Why, I shall want 'parel.

*King.* Thou shalt want for nothing.

*Mouse.* Then stand away, trick up thyself, here they come.

5. Coll., thinking this line to be obviously corrupt, proposes to read: *And when asunder breaks &c.* If, in so bombastic a play, we are justified in taking offence at this phrase, it would, as Professor Elze suggests to us, be preferable to write: *And will asunder break my heart in twain.* — 10. HM *except of her.* — 12. M *tumult do hear I.* — C *They cry, Joy and happiness.* — M *They cry within, Joy and gladness.* — 16. M *A King, a King!* — 23. Qq *by Lady.* — HM *a spright. Master.* — 25. HM *Then sot.* — H *make thee gentleman (make the gentleman,* which Del. gives as the reading of H, is a mistake made by the copyist of Professor Elze's transcript); M *make the a gentleman.* — 26. A *'pparel*; C *apparel*; HM *parrel.* — 28. A *trick up*; CDHM *strike up.*



*Enter SEGASTO, MUCEDORUS, and AMADINE.*

*Ama.* My gracious father, pardon thy disloyal daughter.

*King.* What, do mine eyes behold my daughter Amadine? 30  
Rise up, dear daughter, and let these embracing arms  
Show thee some token of thy father's joy,  
Which, e'er since thy departure, hath languished in sorrow.

*Ama.* Dear father,  
Ne'er were your sorrows greater than my griefs, 35  
Ne'er you so desolate, as I was comfortless:  
Yet, ne'ertheless, acknowledging myself  
To be the cause of both, on bended knees, [*Kneeling.*  
I humbly crave your pardon. 40

*King.* I'll pardon thee, dear daughter; 40  
But as for him —

*Ama.* Ah, father! what of him?

*King.* As sure as I am king, and wear the crown,  
I will revenge on that accursed wretch.

*Muce.* Yet, worthy prince, work not thy will in wrath,  
Show favour — 45

*King.* Ay, such favour thou deserv'st.

*Muce.* I do deserve the daughter of a king.

*King.* Oh, impudent! a shepherd and so insolent!

*Muce.* No shepherd am I, but a worthy prince.

*King.* In fair conceit, not princely born.

*Muce.* Yes, princely born, my father is a king, 50  
My mother queen, and of Valentia both.

*[Throwing off his disguise.*

*King.* What, Mucedorus? welcome to our court!  
What cause hadst thou to come to me disguis'd?

31. HM *Rise up, daughter.* — AC *these my embracing.* — 32. Qq *Show some.* — 33. Qq *ever.* — This verse might be improved, if read either: *Which, since thy 'parture e'er has languished in sorrow,* or: *Which e'er since thy departure's languished in sorrow.* — 35, 36, 37. Qq *never and nevertheless.* — 36. Qq *as I comfortless.* — 37. HM *knowing myself.* — 38. C *knee.* — The stage-direction *Kneeling* taken from C. — 41. HM *Ay father.* — 43. HM *I'll be revenged;* cp. Induction 46, note. — 46. Qq *favour as thou.* — 48. AHM *No shepherd I, but a worthy prince;* C *No shepherd I, but am a worthy prince;* D *No shepherd.am I, but a worthy prince.* — 51. HM *a queen.* — The stage-direction taken from C.



*Muce.* No cause to fear, I caused no offence, but this —

55 Desiring thy daughter's virtues for to see,  
Disguis'd myself from out my father's court,  
Unknown to any, in secret I did rest,  
And passed many troubles near to death;  
So hath your daughter my partaker been,  
60 As you shall know hereafter more at large,  
Desiring you, you will give her to me,  
E'en as mine own, and sovereign of my life,  
Then shall I think my travels are well spent.

*King.* With all my heart, but this —

65 Segasto claims my promise made tofore,  
That he should have her as his only wife,  
Before my council, when we came from war.  
Segasto, may I crave thee, let it pass,  
And give Amadine as wife to Mucedorus.

70 *Seg.* With all my heart, were 't a far greater thing;  
And what I may to furnish up their rites  
With pleasing sports and pastimes, you shall see.

*King.* Thanks, good Segasto; I will think of this.

*Muce.* Thanks, good my lord; and while I live,  
75 'Account of me in what I can or may.

*Ama.* And, good Segasto, these great courtesies  
Shan't be forgot.

*Mouse.* Why, hark you, master! bones, what have you  
done? What, given away the wench you made me take such  
80 pains for? you are wise indeed; mass, an I had known of  
that, I would have had her myself. Faith, master, now we  
may go to breakfast with a woodcock-pie.

*Seg.* Go, sir, you were best leave this knavery.

*King.* Come on, my lords, let's now to court,  
85 Where we may finish up the joyfullest day

55. Qq begin this line with *But this*. — 62. Qq *Even*. — 63. HM *travels all well spent*. — 66. *her* om. C. — 67. HM *he came*. — 70. Qq *were it*. — 71. Qq *up their rites*, | *With pleasing sports and pastimes you shall see*. — 72. C *pleasant*. — 74. HM *whilst*. — 76. *And*, omitted in HM. — 77. Qq *shall not*. — 83. M *Go to, sirrah*. — HM *to leave*.



That ever happ'd to a distressed king <sup>1)</sup>;  
 Were but thy father, the Valentia lord,  
 Present in view of this combining knot:

*A shout within; enter a MESSENGER.*

What shout was that?

*Mes.* My lord, the great Valentia king, 90  
 Newly arrived, entreats your presence.

*Muce.* My father?

*King.* Prepare a welcome; give him entertainment;  
 A happier planet never reign'd than that  
 Which governs at this hour. 95

*Sound.* *Enter the KING OF VALENTIA, ANSELMO,  
 RODERIGO, BORACHIUS, with others; the KING runs and  
 embraces his son.*

*King Va.* Rise honour of my age, food to my rest:  
 Condemn not, mighty king of Arragon,  
 My rude behaviour, so compell'd by nature,  
 That manners stood unacknowledged.

*King Arra.* What we have to recite would tedious prove 100

87. *M Valentian.* — 88. *HM combined.* — 90. *great om. M.* — 93. *CD Prepared welcomes; give; HM Prepared welcomes give; we have given the line after El.'s correction.* — 99. *CD manner; HM manners.* — *D unacknowledged.* Mr. O. Werner proposes: *stood so unacknowledged.*

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<sup>1)</sup> *From this line, we print the text as first given in C; in A the conclusion of the play runs thus:*

With mirth and joy and great solemnity

We'll finish up these Hymen's rites most pleasantly.

*Mouse.* Ho lords! at the first I am one too; but hear, Master King, by your leave, a cast. Now you have done with them, I pray you, begin with me.

*King.* Why, what wouldst thou have?

*Mouse.* Oh, you forgot now! a little apparel to make's handsome. What, should lords go so beggarly as I do?

*King.* What I did promise thee, I will perform.

Attend on me: come, let's depart.

[*They all speak.*] We'll wait on you with all our hearts [heart?].

*Mouse.* And with a piece of my liver too. [*Exeunt omnes.*]

*Collier states by mistake that in the Ed. of 1598 the drama ends with L. 86.*



By declaration; therefore in and feast.  
 To-morrow the performance shall explain  
 What words conceal: till then, drums speak, bells ring,  
 Give plausible welcomes to our brother king.

[*Sound drums and trumpets. Exeunt omnes.*]

*Enter COMEDY and ENVY.*

*Com.* How now, Envy? what, blushest thou already?  
 Peep forth, hide not thy head with shame,  
 But with a courage praise a woman's deeds.  
 Thy threats were vain, thou couldst do me no hurt,  
 5 Although thou seem'dst to cross me with despite,  
 I overwhelm'd and turned upside down thy block  
 And made thyself to stumble at the same.

*Envy.* Though stumbled, yet not overthrown,  
 Thou canst not draw my heart to mildness,  
 10 Yet must I needs confess, thou hast done well,  
 And play'd thy part with mirth and pleasant glee.  
 Say all this, yet canst thou not conquer me,  
 Although this time thou'st got — yet not the conquest neither,  
 A double revenge another time I'll have<sup>2)</sup>).

101. *Therefore in and feast.* Cp. The Merry Wives of Windsor (1602) in Shakespeare's Library ed. Hazlitt VI, 200: *All parties pleased, now let us in to feast.* — 104. C *pleasant welcomes.*

5. ACH *seemst*; M *seem'dst.* — 6. Qq *turn'd upside down*; Wag. proposes: *turned down.* — CHM *blocks.* — 9. HM *head.* — 13. Qq *thou hast.* — Divided into two lines in Qq.

<sup>2)</sup> In A the conclusion, from this line, is as follows:

*Com.* Then, caitiff cursed, stoop upon thy knee;  
 Yield to a woman, though not unto me\*),  
 And pray we both together with our hearts,  
 That she thrice Nestor's years may with us rest,  
 And from her foes high God defend her still,  
 That they 'gainst her may never work their will.

*Envy.* Envy, were he never so stout,  
 Would beck and bow unto her majesty.  
 Indeed, Comedy, thou'st overrun me now\*\*)   
 And forc'd me stoop unto a woman's sway.

\*) A *not to me.*

\*\*) A *thou hast overrun me now.*



*Com.* Envy, spit thy gall; 15  
 Plot, work, contrive, create new fallacies,  
 Teem from thy womb each minute a black traitor,  
 Whose blood and thoughts have twin conception;  
 Study to act deeds yet unchronicled,  
 Cast native monsters in the moulds of men; 20  
 Case vicious devils under sainted rochets;  
 Unhasp the wicked where all perjuries roost,  
 And swarm this ball with treasons, do thy worst,  
 Thou canst not, hell-hound, cross my star to-night,  
 Nor blind that glory, where I wish delight. 25

*Envy.* I can, I will.

*Com.* Nefarious hag, begin;  
 And let us tug, till one the mastery win.

*Envy.* Comedy, thou art a shallow goose,  
 I'll overthrow thee in thine own intent,  
 And make thy fall my comic merriment. 30

*Com.* Thy policy wants gravity, thou art  
 Too weak. Speak, fiend, as how?

*Envy.* Why thus.  
 From my foul study will I hoist a wretch,  
 A lean and hungry meager cannibal,  
 Whose jaws swell to his eyes with chawing malice; 35  
 And him I'll make a poet.

*Com.* What is that to the purpose?

18. C *twin's*; D *twin*; HM *twins*. — 21. Qq *sancted*; Wag. *sainted*.  
 — HM *robes*. — 22. C *Unclasp*; H *Unshape*. — D *perjureds*. — As to  
 the dissyllable *perjuries*, see Abbott s. 468. — 24. ACDH *steare*; M *stear*;  
 Haz. *star*. — 32. HM *friend*. — 34. C *neagre*; Haz. *negro*; HM *meager*.  
 — 35. HM *chewing*. — 37. Qq *what's*. — CDH *to th'*.

God grant her grace amongst us long may reign,  
 And those that would not have it so,  
 Would that by Envy soon their hearts they might forego.

*Com.* The council, nobles, and this realm,  
 Lord, guide it still with thy most holy hand!  
 The Commons and the subjects, grant them grace,  
 Their prince to serve, her to obey, and treason to deface:  
 Long may she reign in joy and great felicity,  
 Each Christian heart do say Amen with me.

[*Exeunt.*]



- Envy.* This scrambling raven with his needy beard,  
 Will I whet on to write a comedy;  
 40 Wherein shall be compos'd dark sentences,  
 Pleasing to factious brains:  
 And every otherwhere place me a jest,  
 Whose high abuse shall more torment than blows.  
 Then I myself, quicker than lightning,  
 45 Will fly me to a puissant magistrate,  
 And waiting with a trencher at his back,  
 In midst of jollity rehearse those galls,  
 With some additions, so lately vented in your theatre:  
 He upon this cannot but make complaint,  
 50 To your great danger, or at least restraint.

*Com.* Ha, ha, ha! I laugh to hear thy folly;  
 This is a trap for boys, not men, nor such,  
 Especially desertful in their doings,  
 Whose staid discretion rules their purposes.

- 55 I and my faction do eschew those vices.  
 But see, O see, the weary sun for rest  
 Hath lain his golden compass in the west,  
 Where he perpetual bide and ever shine,  
 As David's offspring in this happy clime.

- 60 Stoop, Envy, stoop, bow to the earth with me,  
 Let's beg our pardon on our bended knee. [*They kneel.*]

*Envy.* My power has lost her might, and Envy's date's expired,  
 Yon splendid majesty has 'fell'd my sting,  
 And I amazed am. [*Fall down and quake.*]

- 65 *Com.* Glorious and wise Arch-Cæsar on this earth,

38. *needy beard.* Cp. The Taming of the Shrew III, 2, 177 seq.: *his beard grew thin and hungerly | And seem'd to ask him sops as he was drinking.* — 44. *lightning*, pronounce *light(e)ning*; see Abbott s. 477. Cp. Lear IV, 7. — 47. *Qq gaules*; Haz. *galls.* — 48. '*The words SO LATELY are a manifest interpolation — perhaps put in by the printer to make the readers of 1610 [1609] think that the lines alluded to a quite recent event.*' R. Simpson, The Academy, April 29, 1876, p. 401. — 49. *D upon*; CHM *on.* — 50. *CD your*; HM *our.* — 53. *M deceitful.* — 57. *C in the west*; DHM *to the west.* — 59. *C this*; DHM *his.* — 61. CHM *pardon*; D *pardons.* — 62. *and om.* Qq. — 63. *Om.* HM. — '*FELLED i. e. refelled, used in the sense of repelled as in Measure for Measure V, 1: How I persuaded, how I pray'd and kneel'd; | How he refell'd me, and how I replied.*' Coll.



At whose appearance Envy's stricken dumb,  
And all bad things cease operation,  
Vouchsafe to pardon our unwilling error,  
So late presented to your gracious view,  
And we'll endeavour with excess of pain, 70  
To please your senses in a choicer strain.  
Thus we commit you to the arms of night,  
Whose spangled darkness would, for your delight,  
Strive to excel the day: be blessed then,  
Who other wishes, let him never speak — 75  
*Envy.* Amen!  
To Fame and Honour we commend your rest,  
Live still more happy, every hour more blest.

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66. C *stricken*; D *stroken*; HM *strucken*. — 69. H *our gracious*. —  
73. C *carcass*; D *carcase*; happily corrected by Coll.



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**E. KARRAS, Printer, Halle.**

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